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**MEN: FALL/WINTER REPORT**

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AUGUST, 1978

(INCORPORATING VANITY FAIR)

# VOGUE®



FASHION

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**BEAUTY ON OUR COVER** Peggy Dillard and the news of color . . . in a lipstick, it's orange tints for fall—here, L'Oréal's Scandaberry. For hair: a special coloring/conditioning system for Black women—Radiance by L'Oréal. Hair, Kerry Warn of Molton Brown, London; makeup, Way Bandy. FASHION Out in front—Ralph Lauren's Shetland toggle coat, about $472 (the man's version, on the cover of Vogue Men); Shaker shawl-collar wool sweater, about $154; cotton chambray shirt, about $48; Texas tie, about $70. Coat, sweater, shirt, mid-Sept. Bloomingdale's; Kaufmann's; Hattie; Mark Shale, Chicago; Neiman-Marcus; I. Magnin. Tie, Lord & Taylor; Marshall Field. Earrings, Marsha Breslow for A&M Breslow, $50, Bonwit Teller; Jacobson's. Photograph, Albert Watson.

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VOL. 168, NO. 8, WHOLE NO. 3158





# pattern on pattern

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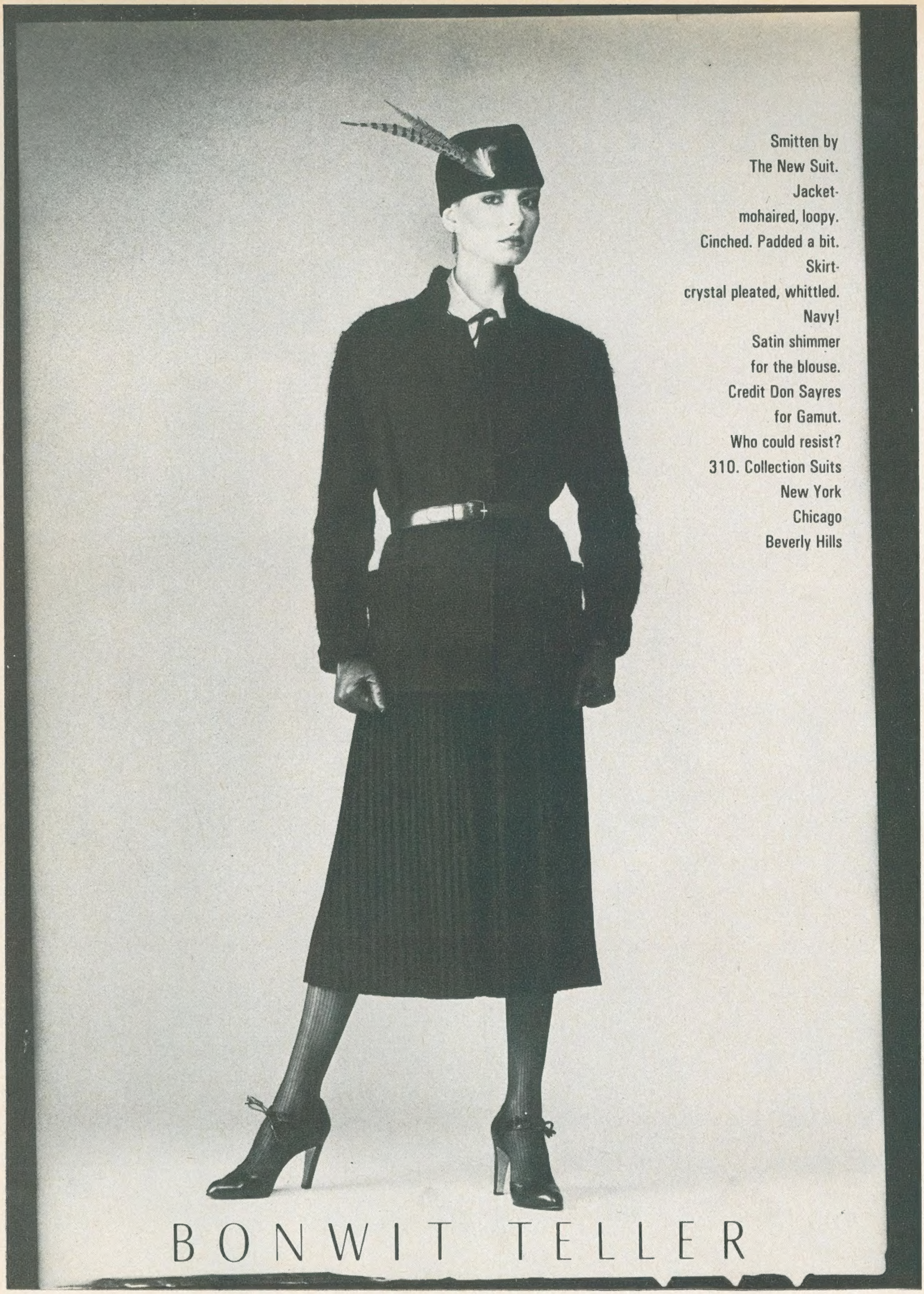
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# ralph lauren: ranching out




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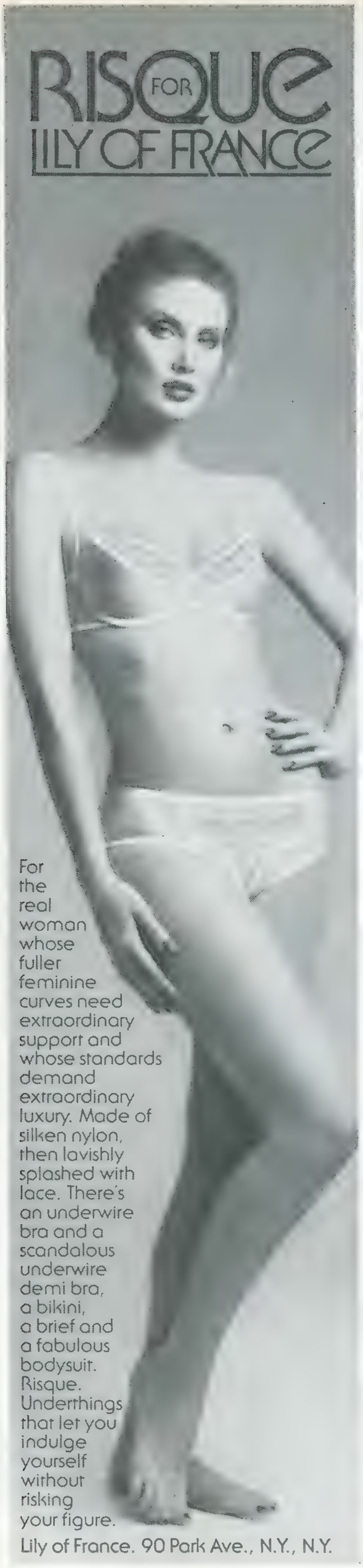
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# Your Letters

**Up from depression**
In response to your article "Is Your Depression a Real Tiger?" [June], I have this to say: It has been longer than a month of Sundays since I have read an article so well written and organized, relevant, informative, and necessary. I look forward to more of such articles.

Marjorie Burton
Albany, CA

**The giving heart**
In your May issue, "Winning the Good Way" by Robert Karen, excited my considerable interest. It was his last question in the box on p. 247 which I found myself pondering, the question, "Are you always giving too much—in the form of approval . . . without thought to what you're getting in return?"

Yes. Isn't that called generosity of spirit? Are we so mean and niggling in spirit that we can't afford to give a person praise, approval, commendation without requiring recompense?

I enclose a photocopied article from an ancient Vogue called "The Handsome Heart" by Marya Mannes. Has the time arrived when it should be reprinted?

I enjoy Vogue, both for its seriousness and for its frivolity.

Jean P. Owen
Calgary, Alberta,
Canada

**Readers answer readers**
Just received the June issue and was surprised by all the negative responses in the readers' letters, so am adding my opinion on the plus side.

Many men I know read my Vogues over my shoulder—my brother is a photographer and just drools over Penn's works. Not long ago, another male friend complained that Vogue was rather sexist and he'd enjoy it more with men's fashions, too. So I was delighted to dash up to him with the April issue. I work in the display department of a department store, so naturally there is lively discussion of fashion, etc. constantly and each month's Vogue is eagerly awaited.

As far as the nudity goes, not an eyebrow has ever been raised—in fact we love it! You never overstep good taste but often present lively, healthy attitudes toward vigorous life styles.

(Miss) Campbell David
Midlothian, VA

*(Continued on page 81)*



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People in fashion are talking about...

# what's coming

Halston and the Girl Scouts ...the jacket you don't own ...news—for next summer ...Valentino —looking at the way we dress

***What's coming for winter? A new approach to day-to-night dressing—anchored by a jacket. But these jackets have nothing to do with blazers; they're thin, slide-y pieces in luxury fabrics—shirred silks, hand-knitted wools, quilted satins. Over camisoles, the lightest sweaters, or collarless shirts, they're an easy, seductive way to dress for night—in a year when coats and toppers are taking over from last winter's shawls. . . . All-American furs—with a designer's label. Take your pick: from John Anthony, Adolfo, Perry Ellis, Kasper, Calvin Klein, Geoffrey Beene, Ralph Lauren, Oscar de la Renta, Anne Klein, Giorgio Sant'Angelo. Now they're all giving furs their own special stamp, bringing excitement and some distinct points of view to a once strictly traditional market.***

"When you say 'inventive' these days, someone is sure to start buzzing about the new magnetic earrings..."

On a recent trip to New York, Valentino, grand master of elegant Italian couture, was asked to take a look at the way we dress. What did he see? "American fashion is a good base for the rest of the world," said Valentino. "American women know how to simplify the looks from Europe that are too dramatic. They're practical; they know how to spend their money. . . . Fashion in America is 'made' on the street, and designers are picking up things they see women wearing. So the fashion is closer to the woman; it's what she wears. I think this is happening more and more . . . and I think American fashion is exactly where fashion everywhere is going." What stands out in American dressing? Accessories. They "almost make fashion now—and that's a big change."

*Leather is news for fall—there was hardly a collection that didn't show it: the softest suèdes or thinnest kid leathers used, as any fabric, for luxury pants, skirts, blouses. Now, Coach Leatherware—makers of classic, quality bags, belts, satchels—is bringing out another side of leather: leather as art. They've sponsored, sought out, and collected inventive sculpture, hangings, pieces beyond description to show in Paris beginning September 7 (on view and on sale at le Coach bag, 23 rue Jacob). The premise of "Objets en Cuir—U.S.A.": that leather is a natural material for American artists as well as for "ethnic" craftsmen. . . . When you say "inventive" these days, someone is sure to start buzzing about the new magnetic earrings. The "why didn't I think of it?" answer to women who want a pierced-ear look without piercing, these tiny, magnetized earrings are held on by matching behind-the-ear magnets. Just out; available from Davida Levy, Eisenberg Jewelry, Hattie Carnegie.*

**Halston, known for his belief that "People make fashion" has a new group of fashion-conscious clients: the Girl Scouts of the U.S.A. For adult Girl Scouts, Halston's created new uniforms—of skirt, blouse, jacket, vest, pants, beret, visor. This, from the man who has already designed the look of everything from Ultrasuède luggage to Liza Minnelli, from Jacqueline Kennedy's 'sixties pillbox to the '76 U.S. Olympic team. . . .**

It was inevitable: there's a line of slogan T-shirts, out this summer, made for pampered pets. Now your very American beagle can masquerade as "Pierre Cardog," "Goochie Poochie," or "Christian Diog." . . . In Madrid, when people talk about fashion, they invariably talk about Pedro del Hierro. He's under thirty, Spanish, and a very popular couturier. "Young and old women fight to get his clothes," said a Madrileño. "Just about everybody who looks a little bit snappy goes to him." And that means young, sociable royals—the Duchess of Cádiz, the Duchess of Sevilla, the Countess of Quintanilla; actresses, singers —even bankers' wives. It seems del Hierro has a sense of humor, and his clothes are more casual than the usual Spanish fare.

***Three-legged panty hose? Not as odd as it sounds, it's a pair and a spare of single-leg hose, each leg with its own waistband. Brought out in the U.S. by Take Three, Inc., of Honolulu, the idea's for stocking-like economy (one run, one leg goes) and garter-less fit. Underwear, by the way, goes over not under. . . . The kids, it seems, are giving out the latest "non-exercise" suggestions: Roller skating—better yet, roller disco!—or the old card "trick" where you drop a deck on the floor and gather the cards up—knees straight—one by one. Ancient adults used to call it "fifty-two pick-up" . . . and say the secret's to drop the deck in a room you'll not be allowed to walk away from!***

*The first clue to wherever fashion is going is almost always found in the fabrics; and, by now, designers, manufacturers, and press have already seen and digested their opening hints of* next *summer's clothes—at the massive fabric shows of Interstoff and IDEACOMO. The people who think a year ahead are thinking about these: Luxury fabrics—where silk, cotton, and linen are still the big words. Lots of texture—in lightweights, transparencies, and open weaves—but less rustic than this summer's "naturals." The return of rayon—great for slide, clean color, and drape. Wovens—in plaids and stripes: every plaid from Glen to Madras to Scottish pales or darks. Iridescents, everywhere. Updated classic worsteds. "Pucker" fabrics—seersucker, crepon, or crinkle. And the sheerest, lightest chintzed cotton voiles, gauzes, taffeta marquisettes.*

*For next spring/summer, watch for very large, wide-spaced abstract floral prints; the best are on pale-tinted grounds and seem to float. Tongue-in-cheek prints. Garden vegetables! The big news, though, is color—and a move away from too many neutrals. The bits of bright designers are showing this fall are growing, going on to next year. Are you ready for fuchsia, sun yellow, coral, steely blue, chartreuse?*

—KATHLEEN MADDEN




*Parfums* Van Cleef & Arpels Paris

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# Twice a day.

# Twice a day.



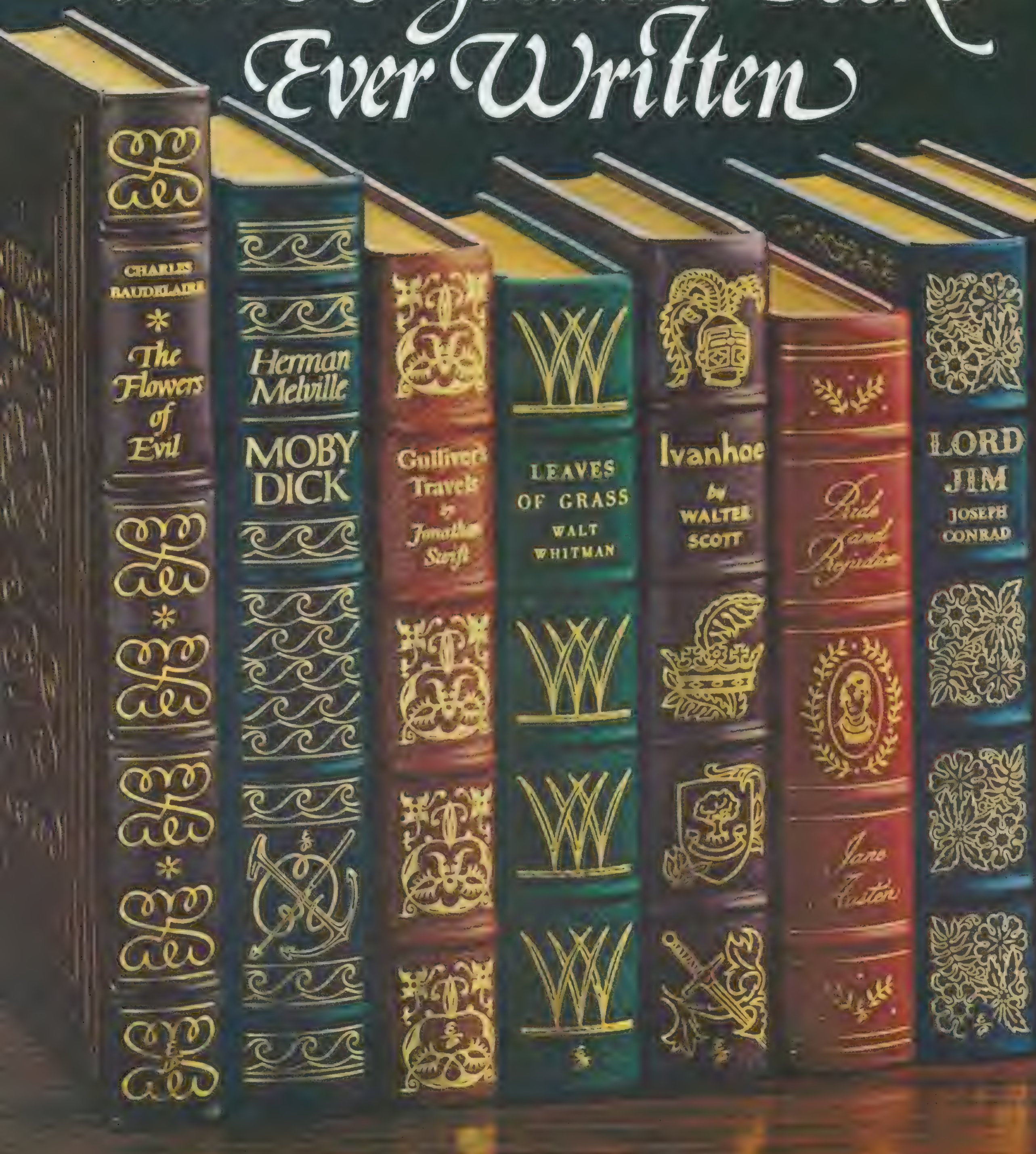
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*(Continued on next page)*

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*(Continued from previous page)*

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# WHAT'S COMING

## WHAT'S NEWS, WHAT'S NEW

**A fine, funny movie—all about class...tennis moves... rock-ers reborn...buying "country"...TV women too good to ignore...mystery book—from a man who knows murder**

## Movies

### By Rex Reed

**Who'll Stop the Rain**
*Directed by Karel Reisz; starring Nick Nolte, Tuesday Weld, and Michael Moriarty*
The film industry promised us a spate of movies about Vietnam war veterans, but they neglected to add that the subject could be treated just as drearily and routinely as sitcoms and shoot-'em-ups. This movie exploits with torture, greed, and eventual revenge, though its high-minded intentions and Karel Reisz's intense direction will probably earn it some critical reverence.

Giving the movie, originally titled *Dog Soldiers*, a new and artier title does not



*Tuesday Weld and Nick Nolte, above, star in "Who'll Stop the Rain": it's a case of murky motivation*

disguise the fact that it's a banal story, ploddingly told, about a naïve war correspondent (played by Michael Moriarty) who decides to compensate for the wasted years in war-torn Saigon and his failing health by smuggling two kilos of heroin back to the States in the hands of a sailor buddy (Nick Nolte). When the innocent courier arrives in Berkeley to receive payment for his services, the journalist's idiotic wife (Tuesday Weld) has forgotten to go to the bank, and these two bystanders become the victims of a group of crazed drug pushers who pursue them to a hideout in New Mexico, where the couple plans to keep the smack for themselves. (The wife, in true soap-opera fashion, is a junkie herself.)

"Screw real life" is the rationale behind everyone's murky motivation in this ludicrous movie that ends in violence, death, and pointlessness. Every time Nick Nolte (who acted better underwater in *The Deep*) turns on the radio, a nauseating rock group called Creedence Clearwater Revival sings a song called "Who'll Stop the Rain," which is the only explanation for the title. The intention was to make a parable on social corruption and the spiritual decay that war causes, but the result is more like a made-for-TV exploitation shocker. Only the commercials are missing.

**Bread and Chocolate**
*Directed by Franco Brusati; starring Nino Manfredi*
Nino Manfredi, that creamy-smooth Italian lothario, has a change of pace in this elegiac, seriocomic look at Italian immigrants abroad. An Italian waiter in Switzerland, on his Sunday off, finds a murdered child in a public park. The police dismiss him, but his innocence is questioned in all matters.

Fired from his restaurant job for relieving himself near a canal, the waiter narrowly escapes deportation when a millionaire gives him a job as a butler. But the millionaire, after losing all of his savings, commits suicide on the butler's first day at work. To improve his status and improve the mediocrity and poverty of his life, poor Nino even dyes his hair yellow and tries to assimilate. But, alas, he finds out what the other immigrants from Turkey, Iran, and Greece discover in the rich, technically advanced, cultured country they admire so much: that they are only outsiders. Still treated like outcasts, they are needed for working-class jobs but frowned upon socially.

Franco Brusati fills his splendid film with frustrating insights about class distinction. With humor, tenderness, and charm, he hits the mark each time. There's a lovely guest appearance by Anna Karina, as a Greek exile who has smuggled her son into Switzerland illegally; but Nino Manfredi is the touchstone who gives the film its immortality. He is droll, indomitable, Chaplinesque. As he gradually loses his identity, he realizes he can no longer stay in a country that insults his dignity; yet, he can't go home to utter despair, either.

In a tunnel on the train back to Italy, Nino realizes something else. He emerges from the black hole, letting the train chug on without him, equipped with new knowledge: it's not where you live that counts, but how you live, how you perceive the quality of life.

An inspired, profoundly original, and deeply touching movie.



*"Droll, indomitable, Chaplinesque" Nino Manfredi, left, and Anna Karina—in "Bread and Chocolate"*

## Art

### By David Bourdon

**H.C. Westermann Sculptures**
*New Orleans Museum of Art; August 25-October 15*
Take a pair of highly polished workman's boots, enshrine them on a linoleum-covered pedestal inside a glass box, and label them "The Last Ray of Hope"—and you have an enigmatic construction typical of H.C. Westermann. Is "The Last Ray of Hope" a bitter satire on American consumerism? A tribute to honest workmanship?

For more than twenty years, Westermann has been baffling and tickling his public with paradoxical, sometimes loony, constructions that apparently conform to no esthetic theories and blithely sidestep the formalist mainstream. His current retrospective exhibition, which contains approximately sixty sculptures and twenty works on paper—dating from 1955 to the present—offers ample evidence that Westermann is one of the great eccentrics of American sculpture.

Westermann is all but impossible to pigeonhole, though his work has affinities to several recognizable styles. He first commanded national attention in the late 1950's in Chicago, where he was linked to that city's "monster school" of expressionist figuration. His taste for ambiguous juxtapositions derives in part from his exposure to Surrealist art, extremely popular among Chicago collectors. In the mid-1960's, Westermann spent time in San Francisco, where his odd use of unorthodox materials, as well as the incorporation in his work of punning words and commentary, make him an important source for that state's "funk" art. In addition, Westermann's obsessive attention to craft and his additive manner of constructing his works relate him to folk sculpture—though, in fact, he had conventional art training at the Chicago Art Institute's school.

Westermann is an ace carpenter, capable of fabricating exquisite boxes and haunting forms, like his giant knot made of laminated plywood. His titles set one up for a surprise without giving away many clues: "A New Piece of Land" (a pair of large, tar-covered ice-cream cones in a glass case) and "Nouveau Rat Trap" (a hilarious Rube Goldbergian contraption that seems to be ensnaring itself in curving forms of laminated wood). By avoiding movements, styles, and theories, Westermann succeeds in being an oddball original.

The show—which originated at New York's Whitney Museum of American Art—travels to Des Moines, Seattle, and San Francisco.

**Mary Frank: Sculpture/Drawings/Prints**
*Neuberger Museum, State University of New York, College at Purchase, NY; through September 10*
A sorceress with ceramics, Mary Frank models figurative sculptures of nude women—voluptuating by themselves or with lovers—and men in animal masks. Her figures always seem on the verge of metamorphoses.

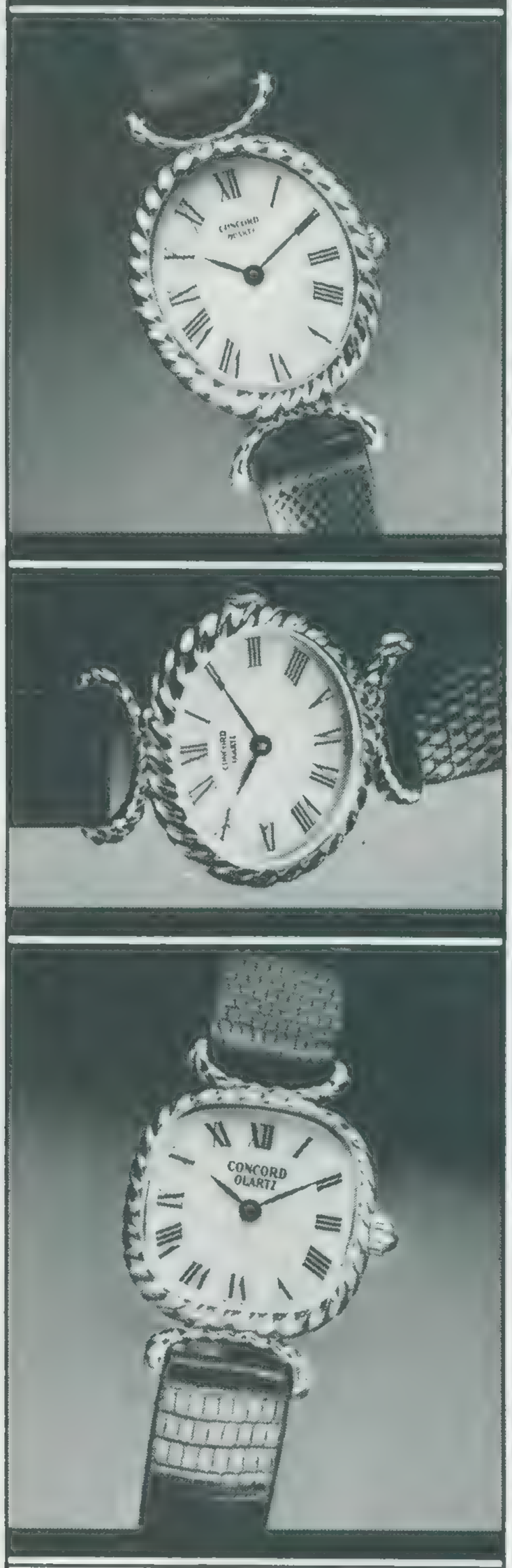
*(What's News, continued on page 42)*

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## WHAT'S NEWS, WHAT'S COMING

reminiscent of mythological deities about to be magically transformed. One recurrent image is a Daphne-like figure whose arms are foliate wings. A series of compellingly beautiful heads goes through even more astonishing transitions: one human face gradually merges into a ram's head, while another head looks like a cabbage, its leaves uncurling to reveal the human face within.

Mary Frank's biography also has a legendary slant to it. Before she was twenty, she was taught dance by Martha Graham, studied art with Max Beckmann and Hans Hofmann, and married photographer Robert Frank. Frank had her first one-woman show in New York twenty years ago, when she was only twenty-five. But it was not until the late 'sixties, after years of working in carved wood and cast bronze, that she began working in ceramics, a medium that is ideal for her. The malleable clay is obviously responsive to her deft touch, enabling her to make rapid alterations as her inspiration demands. The medium also lends itself to her frequent practice of gliding from a fully modeled form into a line drawing, incised in the clay. She frequently embosses the wet clay with leaves and ferns that—when the clay is fired—leave fossil-like imprints on the surface.

Frank's sometimes life-size, often fragmented figures suggest ancient shards buried for thousands of years that have only recently come to light in an archaeological dig. Seeing her work for the first time is like coming across the remnants of a previously unknown civilization stretching our concepts of romance and fantasy.

This show, which contains eighty-eight ceramic sculptures and fifty-one works on paper, all dating from 1970, should enchant all who see it.

**"The Noble Buyer": John Quinn, Patron of the Avant-Garde**
*Hirshhorn Museum and Sculpture Garden, Washington, DC; through September 4*
In 1924, the cluttered Central Park West apartment of the late John Quinn, a New York corporation lawyer, contained the largest private collection of modern art in this country—some 2500 items. During his most active period of collecting (1912-1924), Quinn spent nearly a half-million dollars on art. He also helped organize the 1913 Armory Show.

In size and quality, Quinn's collection is thought to have rivaled those of Albert Barnes, Louise and Walter Arensberg, Arthur Jerome Eddy, and Ferdinand Howald. Unlike the collections of these contemporaries, which eventually passed intact into museums, Quinn's art holdings were dispersed after his death.

After a great deal of scholarly sleuthing, the Hirshhorn Museum has mounted a fascinating exhibition that temporarily reassembles seventy-nine works by twenty-six artists who once figured in Quinn's collection. (So far, five hundred pieces from Quinn's collection have been located.) Some of the items have not been displayed publicly for more than fifty years. Others are almost incredibly famous: Brancusi's "The Kiss," Cézanne's "Madame Cézanne," Matisse's "Blue Nude."

## MORE ART:

**Young Americans: Clay/Glass: Of the more than one thousand designer-craftsmen between the ages of eighteen and thirty who submitted work to a nationwide competition, fewer than one hundred made it past the selection committee. The resulting exhibition, presently on view at the Museum of Contemporary Crafts in New York (through October 1), is a lively array of provocative work, containing many novel adaptations of traditional container forms and displaying fresh, stimulating approaches to ancient media.**

# Books

## By Allene Talmey

**Corrupt and Ensnare**
*By Francis M. Nevins, Jr. (G.P. Putnam's Sons)*
Everything in this entrancing mystery is marvelously in excess—not the excess of a thrift shop but the excess of a Cecil B. De Mille movie. At the center: the Chief Justice of a State Supreme Court, with orders to unsnarl the possibility that a recently dead justice has taken a bribe.

The bribe is only a canapé. Mixed deep into the mess is a massive multinational corporation with links throughout South America; torture; CIA complicity; a will of such complexity that even the courts dissent; murders; and enough probabilities for harassment, sex, and private eyes (especially a dangerously beautiful twenty-eight-year-old girl) to upset the notable sleuth.

So skillfully is this whole bakery managed that part of the clues include two misused words, shower soap with a razor concealed inside, and enough law to keep law-review editors happy without making non-lawyers miserable. Fortunately, the author is a professor of law at St. Louis University, able to deal with seven State Supreme Court Justices and a trust property worth about two hundred million dollars.

**Geography III**
*By Elizabeth Bishop (Farrar, Straus and Giroux)*
Ten poems, short-lined, clear, specific, but always the crux—that is all there is to this thin master. Whatever Bishop writes teases the ear with pleasure, increasing the mind's danger. Deep, exact, working like ants, her words have an extremity of simplicity.

In Bishop's "Crusoe in England," she asks and answers one of philosophy's most charming profundities thus: "What's wrong with self-pity, anyway?/With my legs dangling down familiarly/over a crater's edge, I told myself/'Pity should begin at home.' So the more/pity I felt, the more I felt at home."

How intricate, how measureless the anxiety, how enormous the pleasure and the struggle in these Bishop poems. At bottom, they may be frightening but on their surface they show the patina of her thoughts. In "One Art" she begins: "The art of losing isn't hard to master;/so many things seem filled with the intent/to be lost that their loss is no disaster." Bishop ends this poem with no excess: "—Even losing you (the joking voice, a gesture/I love) I shan't have lied. It's evident/the art of losing's not too hard to master/though it may look like (*Write* it!) like disaster."

*(What's News, continued on page 44)*

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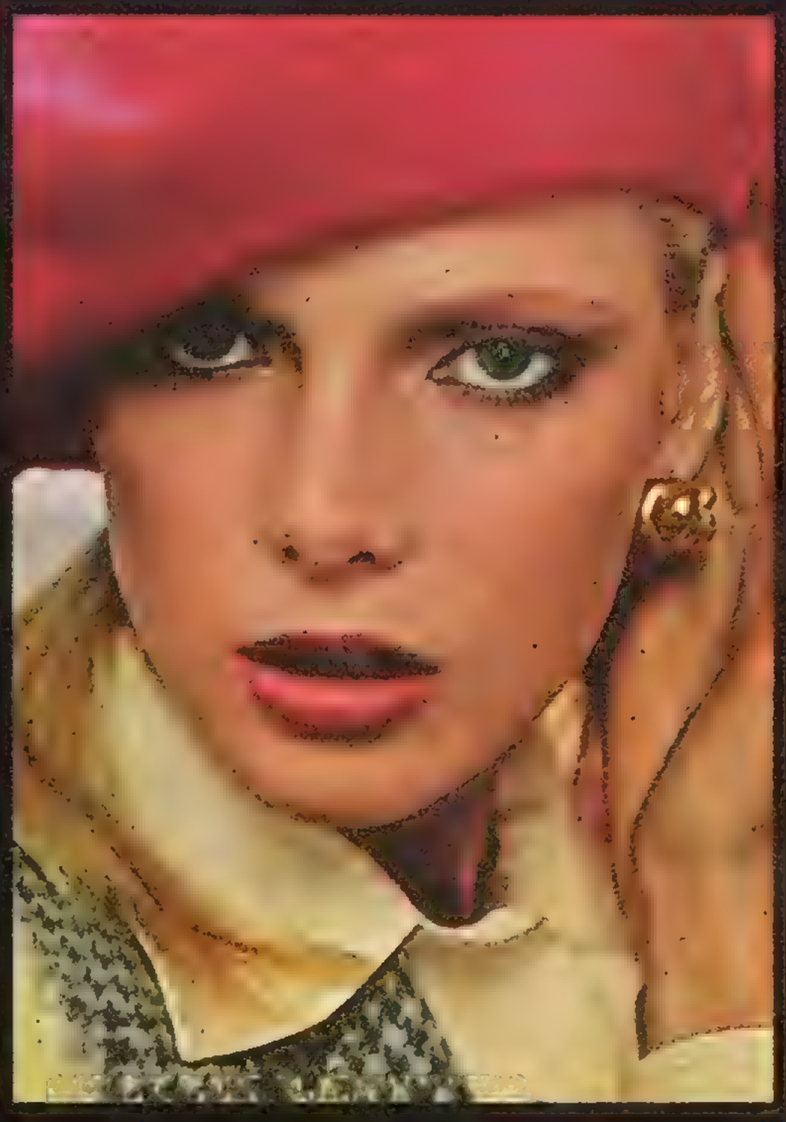
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**Love and Sex: A Modern Jewish Perspective** *By Robert Gordis (Farrar, Straus, and Giroux)*
The new morality and the official old morality each here get a compassionate checkup with the hope of a *rational* fresh sex ethic for contemporaries—Jews or Christians. Within his reach, Dr. Gordis counts "the extension of women's rights and liberties, the increase in divorce, birth control, abortion, and the spread of extra- and premarital relations." To handle these grenades ripping up families, Dr. Gordis brings his considerable authority and scholarship as professor of Bible and the philosophies of religion at the Jewish Theological Seminary of America.

Among the twelve points of his "Sex Code for Our Age" is this one: "Sex is not a sin, marriage is not a prison, and divorce is not a crime." In a later point, Professor Gordis says: "We must recapture the conviction that marriage is a union involving not two but three partners—a man, a woman, and God." Earlier in his book, Dr. Gordis tries to straighten out the tangles on abortion, legal and moral, with some success. That success leaves him at times astraddle, *fortunately*. At one instance, he gives the fluctuating official Catholic doctrine on abortion. "In the fourth century, St. Basil condemned abortion at any stage, but the Code of Justinian in the sixth century exempted abortions during the first forty days from penalty. This position was affirmed repeatedly by Papal decree for nearly ten centuries. In 1588, Pope Sixtus V declared all abortions to be murder, but less than three years later, Gregory XIV rescinded his decree. Not until 1869 was the prohibition reinstituted by Pope Pius IX." It is still in force.

# Recordings

## By David Sargent

**Bruce Springsteen: Darkness on the Edge of Town** *(Columbia);* **David Johansen: David Johansen** *(Blue Sky)*
Both of these records represent comebacks of a sort, and both comebacks are by artists who many people feel have been unduly hyped by New York-based media. Springsteen burst into the national consciousness in 1975 when his face appeared simultaneously on the covers of *Time* and *Newsweek*. Most Americans had never heard of him, and the air was filled with suspicion that trendy press people had been conned by greedy, unscrupulous rock and rollers.

As it happened, Springsteen was the real thing, and had been deliriously acclaimed as such by growing numbers of fans for several years before 1975. The doubters' case seemed to be strengthened when Springsteen proceeded to disappear (this is his first record since all the excitement three years ago). But the reason for his disappearance, aside from a mild case of shell shock, was that he was tied up in legal tangles from which he recently emerged.

*Darkness on the Edge of Town* won't be to every taste—it's too much unashamed rock and roll for some, too ornate and melodramatic for others. Still, it's a fine record—and a reaffirmation of Springsteen's genuine stature in 1970's pop music.

Part of the reason that some will find his sensibility too Baroque is that, since 1975, a whole style of reborn hard rock has come into being. Some call it pub rock, or punk, or new wave, but all of it serves as a corrective not only to the flaccid, "mellow," middle-of-the-road rock—but also to more grandiose aspirations like Springsteen's. A true pioneer of the new wave was a band called the New York Dolls. Reviled at the time outside of New York, the Dolls had a direct influence on the whole New York rock underground, which in turn helped trigger London's punk scene.

David Johansen was the leader of the



Lynn Goldsmith
*Bruce Springsteen, above, comes back: with some unashamed rock and roll*

Dolls, and, for various reasons—including legal troubles of his own—he's lain low for a couple of years. But this, his first solo album, is a fine attestation to his continued vitality. It's maybe a little more full-bodied, polished, and novelistic than the Dolls' music—which some might see as a Springsteen influence—but it's tough and low-down-dirty, too . . . and Johansen is about the best post-Jagger white blues-rock singer around.

**The Lovely Music Contemporary Composers Series: Robert Ashley, Jon Hassell, Peter Gordon, David Behrman, Meredith Monk, "Blue" Gene Tyranny**
This is a series of new-music recordings mostly—but not exclusively—by composers in the circle of Robert Ashley. Ashley used to be active in Midwestern experimental music circles, moved to the faculty of California's Mills College in Oakland a few years ago, and still teaches there while spending a good deal of time in New York.

The music of Ashley and his associates on these disks might briefly be described as post-Cageian experimental folk music. It is meditative and often gently theatrical, making use of contemporary techniques and electronic sounds yet retaining the innocent simplicity of traditional folk music.

Some of this music, like folk music, is better perceived as transitory, rather than as worthy of comparison with self-conscious nineteenth-century "masterpieces." But it does suggest that a significant part of today's musical avant-garde has moved beyond the intellectual games-playing that characterized so much new music only a few years ago. Now composers are actually trying to make music that will please people—and for that we can only applaud.

**Verdi: I due Foscari. Piero Cappuccilli, José Carreras, Katia Ricciarelli, and Samuel Ramey; Lamberto Gardelli conducting the ORF Symphony Orchestra and Chorus** *(Philips)*
For those who find classical music's deepest moments in the sober statements of German composers, Verdi's early operas can seem a little silly. With their rum-tum tunes, primitive orchestral accompaniment, and after-ringing high notes, they might look like opera at its crudest. But even before the opera in which he broke through to a more mature style *(Rigoletto)*, Verdi was turning out music that vibrated with intensity and shrewd theatricality. *I due Foscari* dates from 1844 and is full of a vitality that is very hard to resist—especially in a performance as fine and idiomatic as this one.

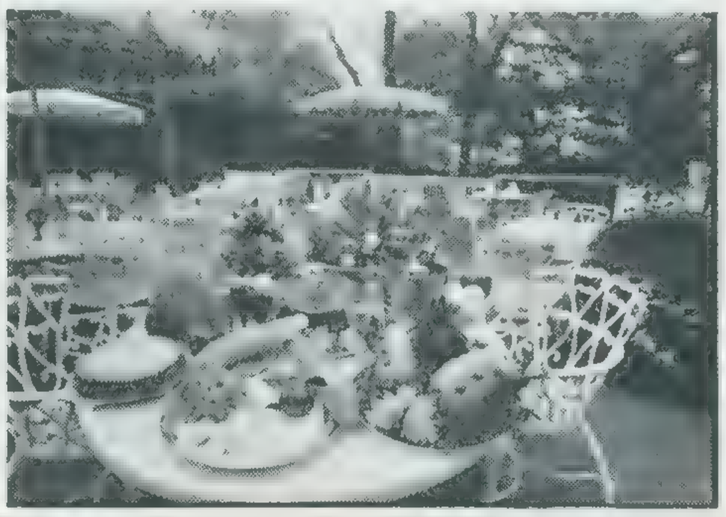
### MORE RECORDINGS:

**Paul Bley: Axis (Improvising Artists). One of the finest—if most proudly reclusive—pianists in experimental jazz, Bley has produced a record here that blends the lyricism of Keith Jarrett with an abstract chromaticism that recalls Arnold Schoenberg.**
**Elvis Costello: This Year's Model (Columbia). No letdown from last year's model, "My Aim Is True," this second album by the British new-wave rocker is more complex instrumentally but just as trenchant.**
**Beethoven: Piano Sonatas Nos. 5, 6, and 16, with Vladimir Ashkenazy (London). The latest installment in Ashkenazy's ongoing cycle of the Beethoven sonatas, as confidently and artfully achieved as its predecessors.**

*(What's News, continued on page 47)*

# Where to eat now:

## Tavern on the Green



Where's best for summer feeding—in the tight, hot island of Manhattan? Someplace cool, green, and flower fragrant. And that's the Garden *(left)* of Warner LeRoy's flamboyant Tavern on the Green. There are seventy thousand plants in the garden, trees galore, flickery lamp lights by night and sweet birdsong by day. Just the place for sitting and sipping a good-behavior treat Strawberry Daiquiri—very pink, very delicious—or a zesty, fruitified pitcher of Sangría. Best at weekend brunch: a Chicken Almond Mornay Crêpe—smooth, rich, substantial and cheese smitten. Also: Veal & Ham Pie Connaught (looks like a Braque of the best period) is the best cold dish on the menu. Then there's Chocolate Cake. Mousse? Solid Chocolate? It's wonderful.
—LEO LERMAN

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## Sports

By Kay Gilman

# America's "best tennis"

Some sports events—through a melding of time, place, and happening—become synonymous with their site. One such merger is of America's star tennis event, the U.S. Open, and the West Side Tennis Club at Forest Hills, New York. For years, Forest Hills and the U.S. Open have been interchangeable terms and together symbolized both the best tennis this country has to offer and a golden end to summer.

Now, fifty-six years after the tournament's debut at Forest Hills, the U.S. Open—swollen to $600,000 in prize money and possessing incalculable prestige—is moving this month across the borough of Queens to Flushing Meadow, into what will be the largest, most modern U.S. tennis facility.

Focal for the players is Flushing Meadow's court surface—a substance called DecoTurf II, asphalt based and acrylic cushioned—faster, said tournament director Bill Talbert, than the Har-Tru at Forest Hills. "But," he added, "not so fast that it will penalize the groundstrokers. The DecoTurf can be adjusted to whatever speed is wanted."

Who are the players expected to sizzle on the U.S. Open's DecoTurf? The general consensus is that the harder, faster surface will benefit the Americans, men and women.

"Jimmy Connors should have a slight advantage," said one tennis expert. "Bjorn Borg will be tough, as always—so will Brian Gottfried and Vitas Gerulaitis. And watch out for Dick Stockton: he should be phenomenal on this surface."

Up-and-comers to watch in the men's division are young John McEnroe from Douglaston, New York, who turned pro in June and created a minor sensation in last year's Open, and Van Winitsky of Lauderhill, Florida, the current National Junior Champion.

The women, unlike the men, will have played virtually no tournaments on the DecoTurf surface before the Open. Their potential performances, therefore, are more difficult to predict. Chris Evert, although known as a clay-court whiz, can play on anything. The indomitable Billie Jean King will be back, her success predicated by the state of her famously delicate knees. Martina Navratilova and Evonne Goolagong, both lethally effective on the winter circuit, will be very much in the running.

Look, too, for pigtailed Tracy Austin and this year's teenaged sensation from Maryland, Pam Shriver, who possesses a devastating repertory of strokes. Seventeen-year-old, recently turned professional Carolyn Stoll is expected to knock off some of the big names in the very near future.

CBS-TV will begin coverage of the U.S. Open with highlights of the qualifying rounds on August 30 and will televise twenty-six hours of the tournament, culminating with the Men's Final, September 10.

*(What's News, continued on page 48)*




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Every few months the Museum publishes full-color catalogues announcing new reproductions and art books of particular interest. The next of these, the 116-page 1978 Christmas Catalogue, will be issued on September 1.

**To put yourself on the mailing list** (most of the reproductions can be bought *only* by mail or at the Museum itself), send the coupon below with $1.00 to cover mailing.

Above: *Egyptian Cats*, bronze. Right: Ptolemaic period, 332–30 B.C. Height 4½". $75.00. Left: Late Dynastic period, 664–332 B.C. Height 3⅜". $45.00. Shipping $2.00. Add state and local taxes for delivery within N.Y. State.

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WHAT'S NEWS, WHAT'S COMING

## TV

**By Diane English**

# A woman's point of view

While nubile young starlets bend and stretch their on-air way to ratings glory, something entirely different is happening behind the scenes: Women are moving full speed into the real television power positions as writers, producers, directors, executives. And what this means for the viewer is that we'll be seeing more and more shows from a woman's perspective.

Perhaps the biggest gains have been among women writers; some of the most creative programming in recent years has come from the female pen. Gail Parent put together *Mary Hartman, Mary Hartman* and *3 Girls 3*; Jay Presson Allen (Jay's a she) created *Family*; and Susan Harris originated, writes, and co-produces *Soap*.

According to Susan Nerenberg, a talent agent at the sprawling International Creative Management, women writers are breaking new television ground. "Four years ago I handled only one woman writer. There just wasn't any demand. Now I represent eight and the proportion of women the agency handles has climbed to 50 percent."

Why the sudden increase? The women's movement, pressure by unions to put more women to work, and the creative bankruptcy at the networks. Plus, some women writers are just too good to ignore.

Susan Harris is one of these. The networks *tried* to ignore her. "I've always had an adverse relationship with networks," she says. In 1975, Harris created *Fay*, an NBC series starring Lee Grant as a recent divorcée coping with life on her own. Despite critical applause, *Fay* was canceled after only six episodes. Harris bounced back with *Soap*, and despite a furious precensorship campaign waged by pressure groups, the show hit number 12 on the Nielsen scale and will return this fall. Although she wouldn't characterize herself as a feminist crusader ("I think women are capable of exhibiting the same lack of taste as men"), both *Fay* and *Soap* reflect Harris's determination to do away with formula television.

Suzanne Clauser calls herself a "long-distance writer." Living in a small Ohio town, she often mails her scripts to Hollywood and conducts story conferences over the phone. Producers are willing to put up with the inconvenience because Clauser is good. (She wrote the novel and screenplay for the 1975 movie-for-television *A Girl Named Sooner*.) But Clauser is bothered by female stereotyping. This year alone, she turned down seven offers to write programs—a number of them what she calls "tits and ass." Instead, she's opted for an adaptation of Louisa May Alcott's *Little Women* and is now at work on a drama starring Sally Struthers as a woman who brings a medical negligence suit. "We're seeing a much wider range of material," says Clauser, "and that can only be good."

Katherine Coker's name is gold these days, based mainly on the strength of a first-effort love story she wrote several years ago. "At the time I submitted it, the networks thought it was 'too soft.'" But with television shying away from hard action/adventure, NBC snapped up *Suddenly Love* and will air it next season as a film-for-television starring Cindy Williams. Coker has found that to a certain extent she can carve her own niche in television. She owns the rights to Virginia Woolf's *Mrs. Dalloway*, her "dream project," and has convinced David Susskind to let her take a crack at adapting Nancy Friday's best seller *My Mother/My Self*. (The project was promptly sold to CBS.) Nevertheless, Katherine Coker is experiencing the inevitable backlash. "I don't want to be called only for women's stories. I'm a very political person. I love history. I love aviation. I can write about a lot of different things. We'll just have to see if I'll get the chance."

Meanwhile, women continue to turn out quality material. Next season, look for *Friendly Fire* on ABC, a three-hour movie for television written and co-produced by Fay Kanin. The drama stars Carol Burnett as a woman investigating the death of her son, supposedly killed by "friendly fire" in Vietnam. Also watch for PBS's five-part dramatization of the life of Marie Curie, scripted by Elaine Morgan; and Visions' *Ladies in Waiting* by Patricia Resnick, a comedy about fourteen women in that popular female profession, waitressing, starring Ronee Blakely and Joyce Van Patten.

## Collecting

**By Judith Goldman**

# Sophisticated "country"

Once relegated to ramshackle farmhouses, country American has become a sophisticated, cosmopolitan style. Made by hand in rural America before 1840, country American comes in all styles from seventeenth-century to Sheraton. It's better made than the machine-manufactured oak pieces in city stores, more comfortable than wicker—and because, for years, country American was passed by as too folksy, plentiful.



*Summer-auction find? American quilts. The unique 1880–1890's beauty above is from the Museum of American Folk Art*

Still, the growing taste for country has made rural shopping more competitive, and quiet bucolic auctions are hard to find. At a good country sale, crowds are thick, bidding is fierce, and city antiques dealers are abundant. There's plenty to find; the search just requires more time and more money now.

Thomas M. Voss's *Antique American Country Furniture; A Field Guide* (Lippincott) tells what to look for and how to find it. Read it before buying anything. There's advice on bidding and bartering, precise line illustrations, a glossary that defines everything. Small enough to tuck into a pocket, the Voss book is a handy reference you can take with you to shops and auctions.

Other items to watch for this summer: old photo albums; early illustrated photographic books; wicker in disrepair; original magazine illustrations; Nippon china—hand-painted and made for export in Japan prior to World War II; quilts—expensive and worth it; American Empire furniture—the big, bulky mahogany pieces haven't been discovered yet; contemporary American crafts; anything from the 1930's—particularly American paintings and prints.

Meanwhile, city slickers should prowl metropolitan antiques stores. In August, one finds an unexpected welcome in empty shops. Robert Bishop, director of New York's Museum of American Folk Art, says, "I find the best buys in New York City, walking up and down Second and Third Avenues." Another tip: look for out-of-place items—rugs in a porcelain shop, pictures in a knickknack store.

## Taxes

**By Julian Block**

# Give and get

The tax rules for contributions may not be what you think they are. Contributions to churches or charity are not deductible to the extent that you get something in return.

For example, if your church runs a theater party and you pay $25 for a ticket that costs $10 at the box office, you can only deduct $15—the excess of your payment over the value of what you received in exchange. The IRS warns that your deduction is still cut to $15, even if you don't use the ticket or if you give it away to a friend. If you want a deduction for the entire $25, make an outright donation or return the ticket for resale by the church.

Church dues and assessments are deductible in full, even though you get the right to attend services or to occupy a particular seat or pew—but payments for parochial school tuition are never deductible.

Standard IRS rules for gambling losses also apply to raffle tickets bought from a charity. You can deduct the cost of such tickets from any kind of gambling winnings—lotteries, horse racing, cards, etc. But if there are no winnings, there is no deduction.

Some taxpayers try to push things too far. The Tax Court threw out the entire $4000 contribution claimed by a California couple for a government-encouraged "People-to-People Sports Committee" golfing tour of Europe. An unsympathetic judge had no trouble deciding the couple received good value for their pre-devaluation dollars since tour benefits included golfing on top-rated courses and luxury hotel rooms. ▽



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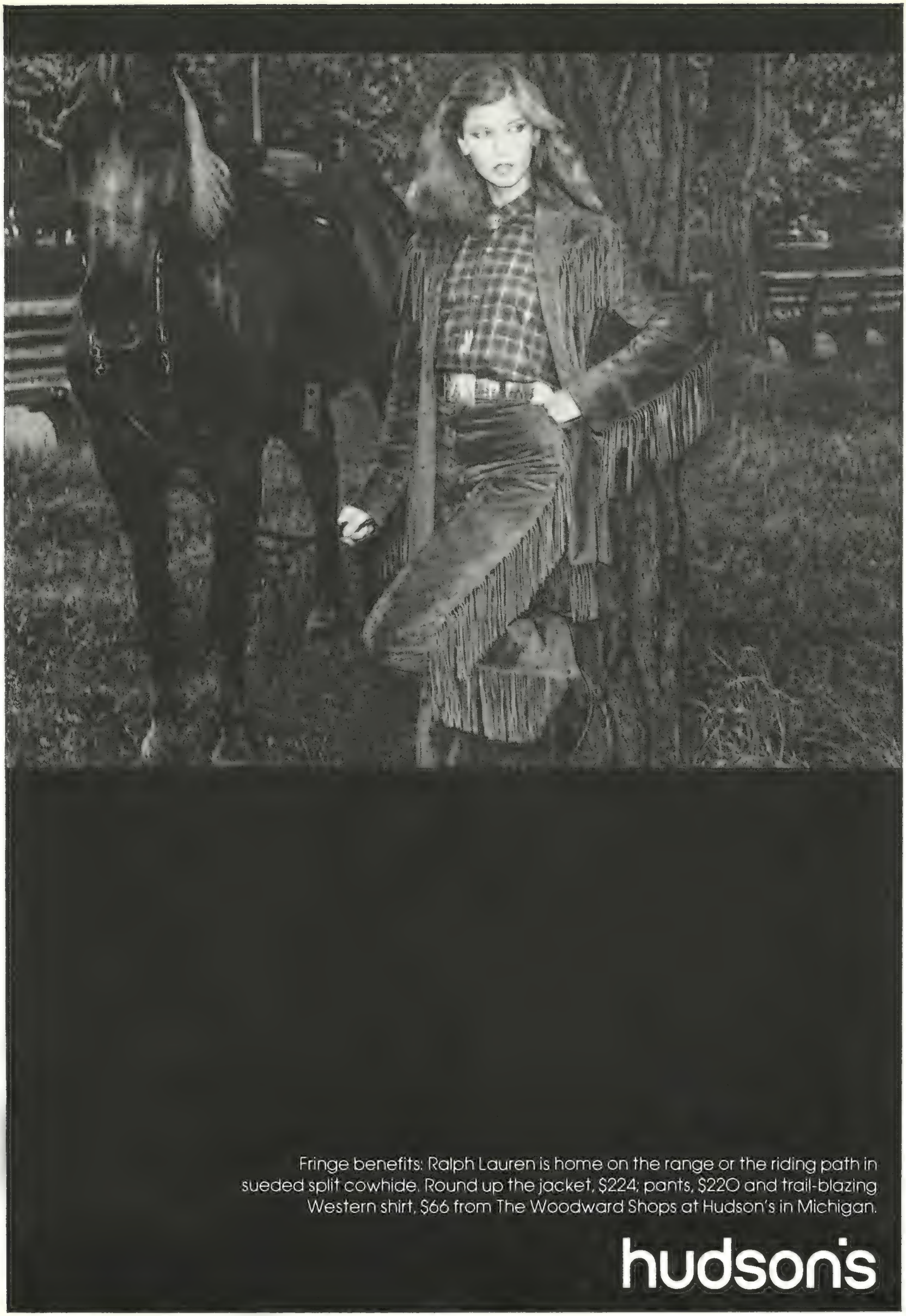

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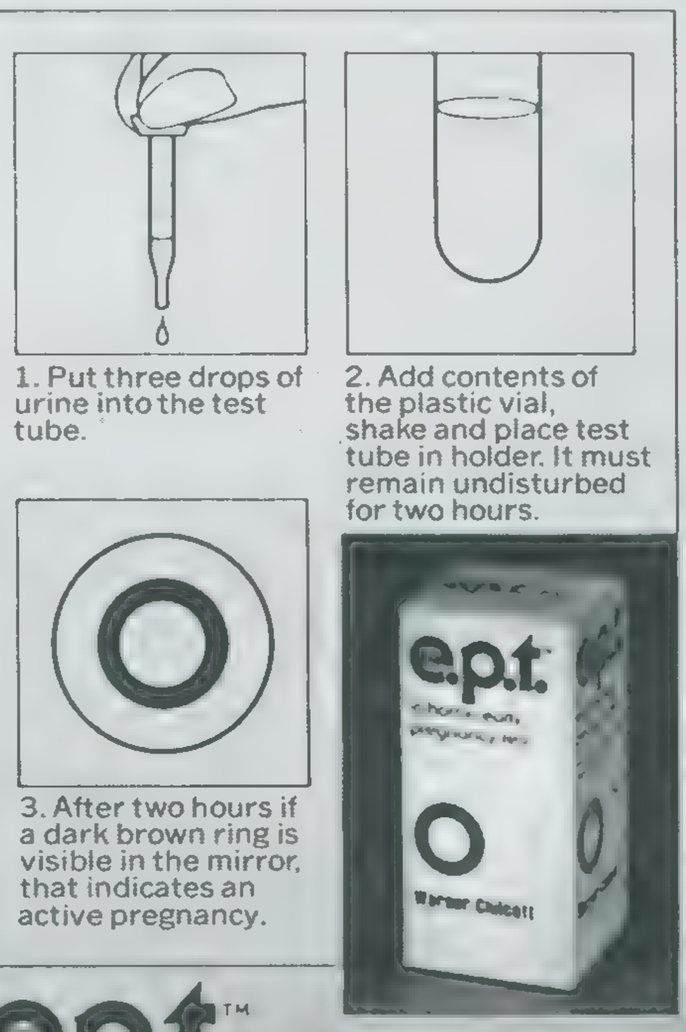
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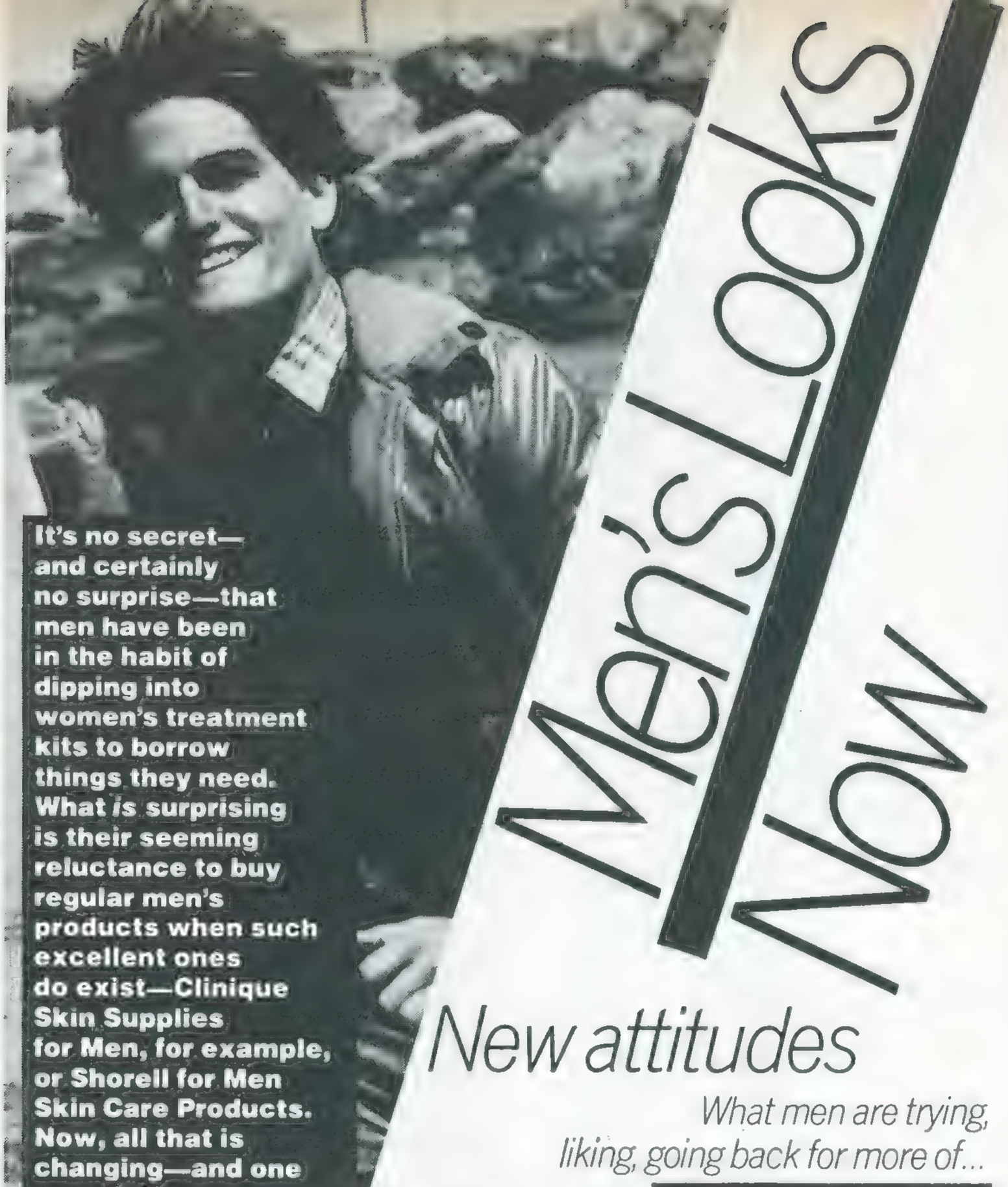
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# Men's Looks Now

It's no secret—and certainly no surprise—that men have been in the habit of dipping into women's treatment kits to borrow things they need. What *is* surprising is their seeming reluctance to buy regular men's products when such excellent ones do exist—Clinique Skin Supplies for Men, for example, or Shorell for Men Skin Care Products. Now, all that is changing—and one reason is a new attitude among men who understand the need for proper skin care. More about men's skin care, see Table of Contents.

## New attitudes

*What men are trying, liking, going back for more of...*

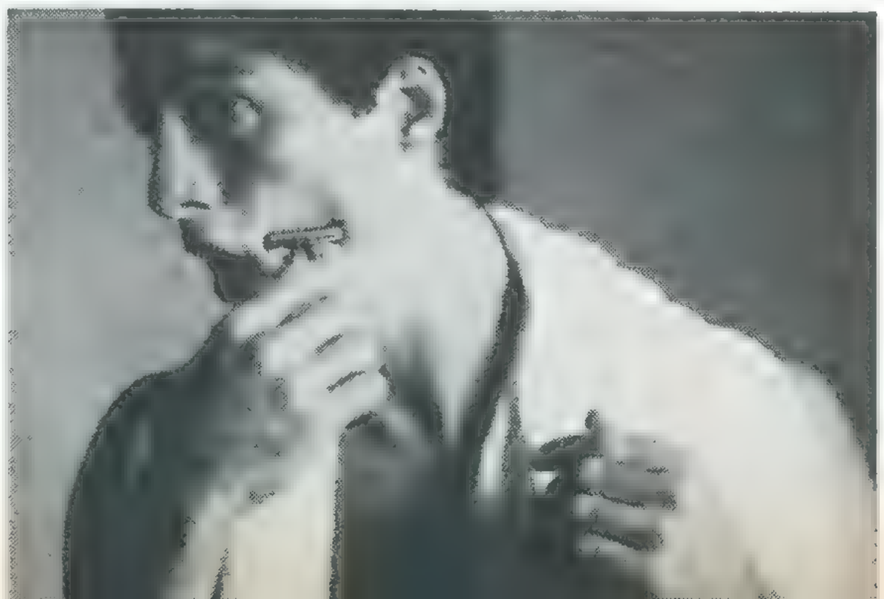
**In Paris, men are talking about "vinaigre de toilette" — the new bergamot-and-balsam aftershave made by Paul Corcellet, 46 rue des Petits Champs — an instant hit! . . . In London, it's The Cavalry and Guards Club, 127 Piccadilly, where hairdresser H.W. Dobbs makes his own aftershaves.**

HOW TO FIND A SCENT: To find a scent a man is going to enjoy wearing means he must try out a lot of different fragrances. But that doesn't mean he has to test a lot of colognes. Most fragrances come in a lot of different forms. So if, for example, a man tries Geoffrey Beene's Grey Flannel soap, Orlane's Derrick Eau de Toilette, and Mr. J After Shave, he's going to find one favorite among them.

● ***In the scenting-after-shaving category, below: If a man uses something on his face post-shave, it should be as nonirritating as Jess Bell's Colorado Sage Liquid Talc. Or if he uses cologne — put it anywhere except on the face. Along that line, a new Chaz Brisk Body Tonic.***



*Among the best (and most discreet) facial places in NYC are: Adriana, who works out of Suga at Bergdorf's salon (you see her cleansing and pore-steaming "tools" in the picture above). And Valery Benedek, who also gives facials to men. 101 E. 84th St., NYC.*



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Known irritants are screened out of our formula and its unique, mild, heavy-molecular structure is balanced to permit it to remove surface dirt and makeup *without* penetrating the skin's sub-layers and robbing them of oils and moisture. Unlike so-called "deep-pore" cleansers, it isn't made to de-fat the skin.

**When you first try Neutrogena, you'll notice that it dissolves more easily than any soap you've ever used.**

That's because it doesn't have hardening agents. And because its special formula makes it liquefy when it meets water so that it rinses off completely. This unique solubility is why we can promise that your face won't feel tight and dry after washing. When you wash with Neutrogena, there's no significant soap residue left on your skin. Your pH balance; then, returns to normal more quickly.

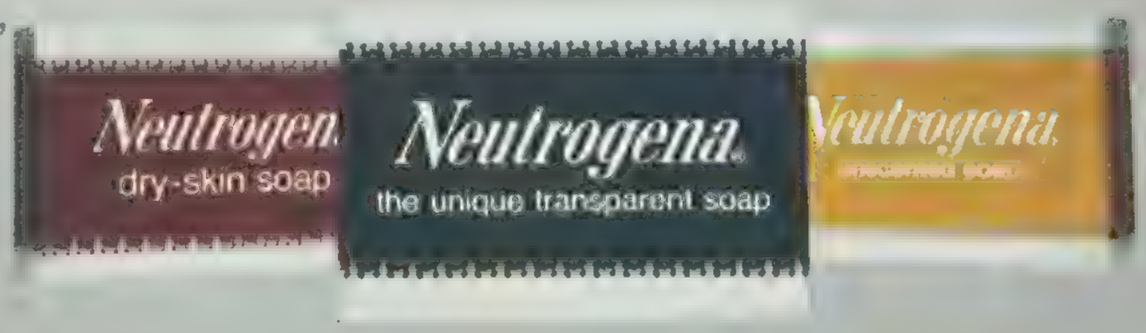
**Dermatologists, allergists and plastic surgeons recommend our allergy-tested soap** because it does one thing and does it well. It *cleans* your skin effectively, yet mildly, and without irritation, when used properly.

And in a number of medical cases, Neutrogena Soap has been used for cleansing where other soaps could not be tolerated.

**What's more, Neutrogena is carefully tested, undergoing many of the tests done for prescription drugs.** Its natural ingredients, like beef tallow and coconut oil, meet USDA Food Grade standards. Even astronauts aboard Skylab in outer space used Neutrogena because of its mild, non-irritating qualities. (Imagine an astronaut with a skin rash and you see how important a soap can be.)

Even if you're not an astronaut, whatever your skin condition, Neutrogena has a soap specifically formulated for you. For dry skin, Neutrogena Dry-Skin Soap. For normal sensitive skin, original Neutrogena Soap. For perfume-sensitive skin, Neutrogena Unscented Soap.

**In an era when you have a right to be suspicious** about the claims products make, our soap has nothing to hide. Try it. Your skin will have nothing to hide, either.




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# The August tomato: another name for ripeness

A bumper crop of recipes for the best tomato dishes you ever tried

**By Arthur Gold and Robert Fizdale**

*More on tomatoes, photo, sherbet recipe, page 192.*

## DOUBLE TOMATO TREAT

*(Make a salad. Turn it into a soup.)*

### I. Tomato Salad

*two servings*

2 fairly large tomatoes, peeled, seeded, and cut into small wedges
1 cup low-fat yogurt
1 clove garlic, passed through a garlic press
Salt and freshly ground pepper
15 mint leaves, chopped
2 tablespoons chopped fresh dill
Optional: 1-2 tablespoons coarsely chopped walnuts

Put tomatoes into salad bowl. Mix all remaining ingredients in small bowl and pour over tomatoes. Toss gently but thoroughly. Chill and serve.

### II. Tomato Soup

Process all the above ingredients in food processor. Serve in soup bowls with 1 or 2 ice cubes in each bowl. Practically no calories and as refreshing as a cold shower.

**Note:** To take full advantage of double treat: double, triple, or even quadruple ingredient amounts. Serve half as salad with dinner, then process remainder for lunch the next day.

## A NEW TOMATO-VINAIGRETTE SALAD

*four servings*

4 fairly large, ripe tomatoes, sliced rather thick

**Dressing:**
6 tablespoons olive oil
2 tablespoons tarragon vinegar
Salt and a bit of freshly ground pepper to taste

Half the cress in a 1½-ounce box Danish watercress

Arrange tomato slices in overlapping rows on a platter. Mix salad-dressing ingredients well; pour evenly over tomatoes. Use bulb baster to baste tomatoes with dressing 4 or 5 times. Cut cress above the "artificial soil," following instructions on box, then chop a bit. Sprinkle over tomatoes and serve.

**Note:** Danish watercress, faintly reminiscent of horseradish, lends a salvo of peppery taste to tomatoes. You'll find it in supermarkets and fine groceries, packed in 1½-ounce boxes, growing in "artificial soil."

## TOMATO-SORREL SOUP

*six to eight servings*

½ cup finely chopped onion
4 tablespoons butter (half a stick)
3 pounds fresh sorrel, washed, trimmed of large stems, and coarsely chopped (or 1 cup Le Semeur brand bottled sorrel, available in specialty food shops)
12 fresh mint leaves, coarsely chopped
1 teaspoon salt
1 teaspoon sugar
½ teaspoon freshly ground pepper
10 plum tomatoes, peeled, seeded, and coarsely chopped (or a 35-ounce can Italian peeled tomatoes, carefully drained)
6 cups chicken consommé
Optional: 1 cup heavy cream or Half-and-Half; 16 boiled shrimp, each cut into 2 or 3 pieces

Cook onions in butter over low heat in covered heavy pot till translucent, stirring often. Add sorrel and mint; cook, stirring, for 2 to 3 minutes or just till sorrel wilts. Add salt, sugar, pepper, and tomatoes. Cook 10 minutes, stirring occasionally, then add consommé and bring to a boil. Purée in blender or food processor, ½ at a time till smooth, or pass through food mill. If using cream, stir in; then taste and correct seasoning. Chill and serve, garnishing each portion with shrimp, if you like. When reheating after addition of cream, do not allow soup to come to a boil.

## HARD-BOILED EGGS AURORA

*eight servings as first course*
*four servings as light lunch*

8 hard-boiled eggs

**Sauce:**
½ cup plain low-fat yogurt
½ cup mayonnaise
1 large ripe tomato, peeled, seeded, finely chopped, and drained of excess liquid
½ teaspoon vinegar or lemon juice
¼ cup finely chopped fresh herbs: chives, dill, or parsley (or a mixture)
Salt and freshly ground pepper to taste

**Garnish:**
16 rolled anchovy fillets
1 bunch watercress

Cool and shell eggs; cut in half lengthwise. Cut sliver from bottom of each egg white so when arranged on a platter, yolk-side up, egg halves will stand upright.

Mix sauce ingredients well. Put 1 tablespoon sauce on each half-egg, then garnish with 1 rolled anchovy on each and sprigs of watercress around.

## CHILLED GRATINÉ OF TOMATOES AND ZUCCHINI

*four to six servings*

4 tablespoons olive oil
1 clove garlic, peeled
12 ripe plum tomatoes, halved horizontally, or 8 small sliced tomatoes
2 scallions, chopped
Salt, pepper, and sugar (to taste)
2 medium-sized zucchini, sliced thin
1 tablespoon finely chopped fresh basil
1 teaspoon wine vinegar
2 tablespoons fresh bread crumbs (easily made in blender or food processor)
1-2 tablespoons sweet butter

Heat half oil in heavy pan with garlic. Remove garlic before it turns brown and discard. Add tomatoes, cut side down, and scallions. Season to taste with salt, pepper, and a bit of sugar. Sauté 5 minutes, over medium heat.

In another heavy pan, heat remaining oil, add zucchini slices and basil. Season to taste with salt and pepper, cook over fairly high heat, stirring frequently for 3-5 minutes.

In a gratin baking dish large enough to hold both mixtures, arrange a layer of half tomato-scallion mixture with its oil, then half zucchini-basil mixture with its oil, then repeat process. Sprinkle vinegar, then bread crumbs over all, dot with butter.

Bake in preheated 375° oven for 10-15 minutes or just till zucchini are tender but still crisp, and crumbs are lightly browned, basting with oil from time to time. Cool to room temperature and serve as a refreshing first course.

**Variation for purists:**

## TOMATOES AU GRATIN

*four servings*

3 tablespoons butter
4 large tomatoes, thickly sliced
1 clove garlic, put through press or finely minced
¼ cup freshly grated imported Gruyère cheese
¼ cup bread crumbs
Salt and pepper

Lightly butter a baking dish with 1 tablespoon of the butter. Arrange tomato slices in layers, sprinkling each layer with minced garlic, grated cheese, salt and pepper to taste. Dot top layer with bread crumbs and remaining 2 tablespoons butter. Bake 15-20 minutes in a medium oven till top is lightly browned. If necessary, pass under broiler for a few seconds. Serve warm.

*(Continued on page 70)*

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# AUGUST TOMATO

*(Continued from page 66)*

## PEPERONATA (Tomatoes and Peppers, Italian-style)

*four servings*

¼ cup olive oil
1 medium onion, thinly sliced
4 green peppers, seeded
Salt and freshly ground pepper
3 tablespoons vinegar
6 ripe tomatoes, peeled and seeded

Heat oil in heavy pot with cover. Sauté onion slices over medium heat till translucent but not brown.

Cut away and discard stems, seeds, and white inner membranes of green peppers, then cut into thin slices. Add pepper slices to onions, season to taste with salt and pepper, then add vinegar; stir up, cover and cook till peppers are just tender.

Chop tomatoes coarsely, add to mixture and cook 6-7 minutes uncovered. Serve hot or at room temperature. Wonderful with steaks or chops, or as a vegetable first course.

**Variation I:** Lightly butter individual ramekins or soufflé dishes. Fill ⅔ full with Peperonata. With back of spoon, press a hollow in middle of Peperonata. Break an egg into each hollow. Sprinkle each egg with salt, pepper, and 1 teaspoon grated cheese. Bake in preheated 375° oven just till white of egg is set.

**Variation II:** Use Peperonata as a sublime sauce for spaghetti, by cooking it down to a thick pulp for 20-25 minutes instead of 6 or 7 after tomatoes are added. Pass grated Parmesan cheese separately.

## TOMATO SANDWICHES WITH TOMATO BUTTER

*twelve servings*

1 loaf French bread, approximately 3 inches thick, 14 inches long; cut 12 half-inch slices from center of loaf

**Tomato butter:**
4 tablespoons butter
⅔ cup tomato sauce, freshly made (recipe follows) or canned
4- to 5-inch ribbon anchovy paste
Salt, pepper, and sugar
10 basil leaves, finely chopped

12 thick tomato slices, trimmed to fit bread slices
Salt and pepper

Arrange slices of bread on serving platter. Blend all tomato-butter ingredients in food processor till smooth. Spread on bread and top each piece with tomato slice. Sprinkle lightly with salt and pepper.

**Tip:** Tomato butter is delicious on broiled hamburgers, steak and on broiled fish.

**Fresh Tomato Sauce**
One pound of tomatoes will make enough sauce for recipe at left. (And, of course, is superb on spaghetti or any other form of pasta, with freshly grated imported Parmesan cheese.)

1 pound ripe tomatoes
1 tablespoon olive oil or butter
Salt and pepper

Cut tomatoes into eighths. Place in heavy-bottomed pot over fairly high heat. Cook for about 15 minutes, mashing them a bit with wooden spoon at first, so tomatoes release some juice. As they cook down and begin to thicken, stir constantly and lower heat to prevent sticking or burning. When quite thick, remove from heat, stir in oil or butter, add salt and pepper to taste. Use in Tomato Butter recipe at left.

**Variation:** English Muffin-Tomato Sandwiches. For each sandwich: Toast an English muffin, spread lightly with butter into which you have mashed a bit of anchovy paste. Top with slices of mozzarella cheese trimmed to fit muffin and thick slice of ripe tomato. Sprinkle with a bit of olive oil, salt and pepper to taste, and some finely chopped fresh basil.

## QUICK ICED TOMATO SOUP

*four servings*

1½ cups plain low-fat yogurt
3 cups tomato juice, fresh or canned
2 tablespoons lemon juice
1 tablespoon vinegar
Dash or 2 Tabasco sauce
1 teaspoon sugar (or to taste; can be omitted)
Salt and pepper to taste
2 teaspoons curry powder
1 tablespoon olive oil
¼ cup finely chopped chives
¼ cup finely chopped dill

**Garnish:**
1 cucumber, peeled and diced
8 medium shrimp, each cut into 2 or 3 pieces
2 hard-boiled eggs, sliced

Blend yogurt till completely smooth, then add all remaining ingredients except chives, dill, and garnish ingredients. Pour into bowl. Taste and correct seasoning. Stir in chives and dill. When serving, add a bit of cucumber, shrimp, and egg to each portion.

## AUGUSTA MAYNARD'S TOMATO-OKRA SOUP

*four servings*

1 pound ripe tomatoes, peeled and coarsely chopped
1 pound fresh okra, trimmed and sliced, or 1 ten-ounce package frozen okra
3½ to 4 cups beef consommé (or 2 cans beef consommé, 1¾ cups each can)
1 teaspoon salt
½ teaspoon freshly ground pepper
3-4 teaspoons brown sugar
1 teaspoon Worcestershire sauce
Optional garnish: 1 cup hot boiled rice

*(Continued on page 78)*




The Essential Touch for Beautiful Nails

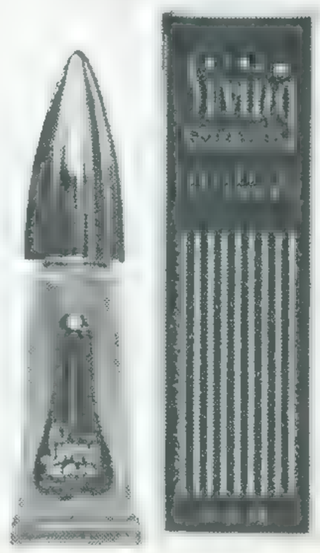
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# HairNow

## Fall Report

*Hair has taken on a whole new look, new line, new shine....*



Just one look at the photographs, above, snapped as these models walked down the runway at Calvin Klein's fall collections, and you see what hair is all about this season. There is a line, a shape, a swing to hair. And there is a shine -- you can "read" it in all three pictures. Another change: the turn to a smoother, more controlled look that has lost none of its ease or softness -- and just one of the ways of getting the small, neat look you want with the narrowing line of clothes. Hair: Harry King, Christiaan. Accessories, next to last pages.

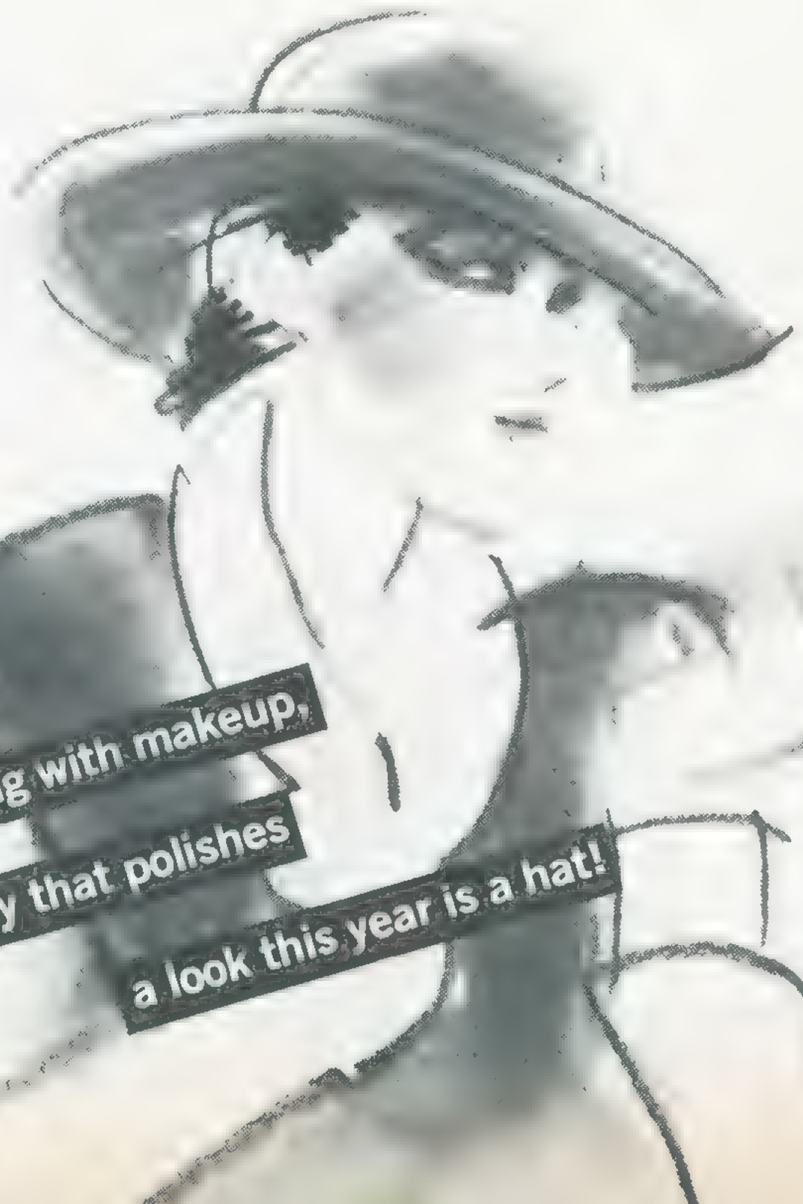
*One way of getting the kind of full, controlled look you see, above right, is with a perm that gives body. Two new perms to try: Rave Soft Perm new home permanent without ammonia. . . . And Wella's Curly Chic –ask for it at your salon.*



***Two versions of P.M. hair. Above left: the way evening hair looked on the runway at Stephen Burrows—caught up on one side, with multicolored feathers. Above right: Ciani's vermeil lariat to wrap/bind hair. $97. Bloomingdale's, NYC. Hair, John Sahag.***

*PARIS NEWS: curly and short are the hair words. Still lots of asymmetric cutting, crew looks, and hair combs. At Daniel Harlow, mostly short brush cuts, good coloring. Mod's Hair is great with curly hair, does some of the best short-hair cutting. Bruno of Dessange is among the best places for perming. At Jean Louis David, lots of upswept hair, pulled to one side.*

**Tricks to keep hair looking great when you've taken off your hat: Use setting lotion after shampooing to give hair some "spring" and to keep it from flattening. Smooth hair down before putting on your hat, to prevent crimps and ridges. And when you take your hat off, brush hair from underneath to put back its fullness.**




● To wear at night — jewel hair pins and barrettes. *Far right,* oversized colored-glass hair jewels by Judith Scher. At Bonwit Teller. *Near right,* "tortoise"-and-rhinestone fan pin. Just one of a collection of antique hair combs, that hair stylist Richard Calcasola lends to clients. 2075 Merrick Road, Merrick, NY.

# "All summer long scorching sun dries your hair. Take more than an instant to 'summer-proof' it. Spend 30 minutes with condition.*"

The Zegarellis

The Zegarellis at Horne's, Pittsburgh and Cleveland

Summer is when a lot of women try instant conditioners, because it's when your hair really takes a beating. Summer sun, swimming, and more frequent shampooing and styling can leave your hair damaged, dried-out, bristly. That's why we're so concerned that you take more than an instant, to help revive summer-damaged hair. At least twice a month, spend 30 minutes with condition* Beauty Pack Treatment from Clairol.

How does condition* help revive summer-damaged hair? condition* Beauty Pack Treatment is no quick-down-the-drain rinse. It's a thick protein-rich cream that takes its time working on your hair's problems. In 30 minutes, condition* Beauty Pack Treatment actually penetrates the damaged areas of the hair. It provides the hair shaft with rich protein and vital emollients, smooths split ends and helps dry, brittle hair. 30 minutes with condition* will leave your hair luxuriously soft, radiantly shiny, and beautifully manageable.

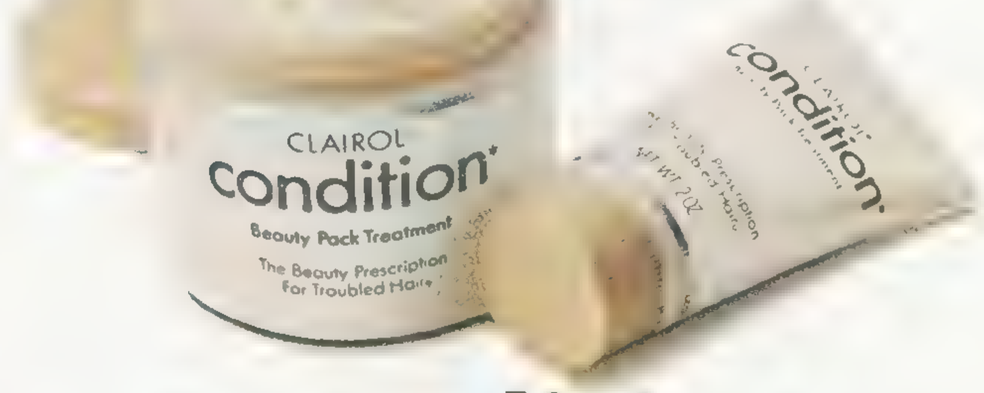


Creamy condition* vs. watery instant.





So, take more than an instant to 'summer-proof' your hair. Spend 30 minutes with condition* Beauty Pack Treatment. It should be as natural a part of the summer as your swimsuit.




# condition*

**30 minutes of good can make up for a lot of bad.**

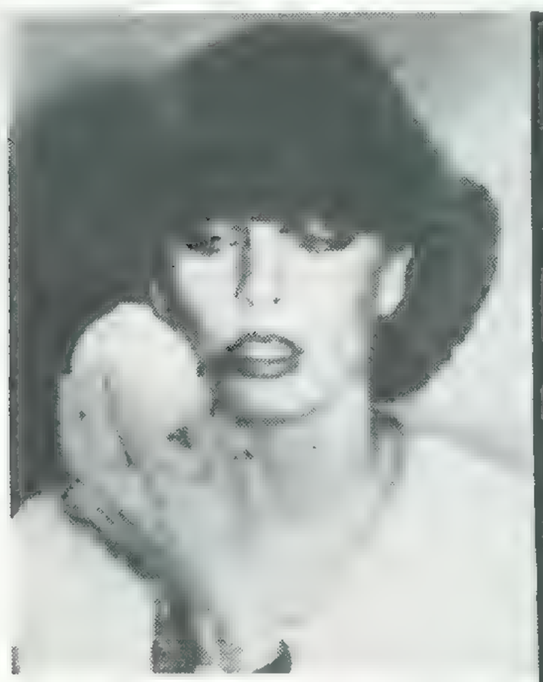
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# Hair Now

## *Big style change...*

*If your hair works for your needs, it's going to work for you— and beautifully, as this story proves...*





Unbelievably, Twyla Tharp Company dancer France Mayotte (pictured here) had had her hair cut only twice in her life; once at eight, then again a few months before these pictures were taken, when she had nine inches lopped off for the filming of *Hair* (out next year). As a dancer trained in the classics, France wore her hair long and pulled tightly back for practical reasons as well as traditional ones—"The look was neat, and it kept my hair off my face when I danced." But France's hair looked severe and took lots of her time. Since the eclectic Twyla Tharp allows her dancers more freedom . . . "I walked into [NYC's] Le Salon [16 W. 57th St.] and asked Bruno *[below]* to cut off *all* my hair." ① A drastic step! So Bruno suggested they talk. France's needs were special: hair short enough to stay out of her eyes when she danced (see the finished cut ②)—*and* easy to care for. One more thing: when France danced, she perspired—and that brought up the question of hair texture. France might need a body wave—the real texture would be impossible to see until her hair was shorter. (The longer hair is, the more weight it carries.) When cut, it could wave . . . France's hair did.





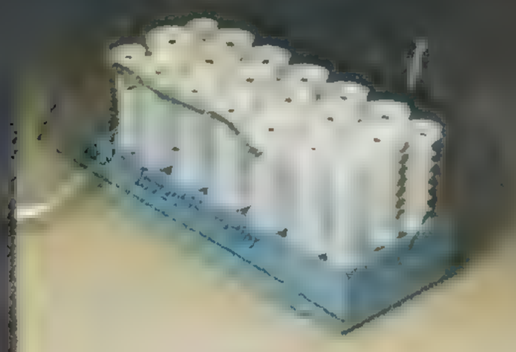


③ Bruno's first cut was straight across at the shoulders to get a good "working" length. ④ He then began shaping France's hair, cutting body into it, and running his fingers through her hair all the time to find its natural curl. ⑤ As her hair got shorter, her eyes got bigger—France's whole face seemed to lift. ⑥ Last step: France happily learns to finger-dry her new length. The finished look, *above:* "I love it," says France. "It moves beautifully when I dance and still looks great after I've been working all day."

MARIANNE BARCELLONA



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**LOTION POLISH REMOVER BY VASELINE® INTENSIVE CARE®**

Brands

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# AUGUST TOMATO

*(Continued from page 70)*

An exquisitely pure soup when made with ripe, ripe tomatoes and small, young fresh okra. If only large fresh okra is available, use frozen okra instead.

Put tomatoes in heavy pot with 1 cup water. Bring to boil, then add okra. Simmer till okra is tender. (If using frozen okra, cook it separately according to directions on package, then slice or chop coarsely and add to tomatoes.) Add all remaining ingredients; simmer for 10 minutes. Taste and correct seasoning. Serve hot, passing rice separately for those who want it.

## BAKED TOMATOES

*four servings*

4 medium-sized tomatoes, ripe but firm
Salt and freshly ground pepper
2 tablespoons butter
¼ cup fresh basil leaves
¼ cup freshly grated Parmesan cheese

Scoop out tomato pulp, digging deep, but leaving fairly thick walls. Take care not to pierce skin. Sprinkle with salt and pepper, invert to drain.

Place butter, basil, Parmesan cheese in food processor and blend till well mixed. (Or mash together in mortar with pestle, first chopping basil leaves.) Fill tomatoes equally with mixture. Set them in lightly oiled gratin dish and bake in upper third of preheated 400° oven for 10 minutes or just till tomatoes are tender but still hold their shape. Extraordinary with an omelet, a chop, or as a separate vegetable course.

## VEAL STEW WITH TOMATOES

*four servings*

2 pounds stewing veal, cut into 1-inch cubes
2 tablespoons sweet butter
2 tablespoons olive oil
⅓ cup vermouth
1 clove garlic, passed through garlic press
1½ pounds ripe tomatoes, peeled, seeded, coarsely chopped
1 bay leaf
4-5 sprigs parsley and 4-5 sprigs fresh thyme, all tied together with thread or string
Salt and freshly ground pepper to taste
¼ cup chopped chives

Wipe veal cubes with damp cloth, then dry well with paper towels. Heat butter and oil in heavy stew pot, till very hot. Brown veal, a few pieces at a time, on all sides, then remove to warm platter. Do not crowd meat or it will not brown properly: it must be really seared on all sides. Return all browned veal cubes to pot, add vermouth, and cook till alcohol is almost completely evaporated.

Add all remaining ingredients except chives, bring to boil, then lower heat and simmer for about 1½ hours, covered, or just till meat is tender. Remove bundle of herbs and bay leaf. Taste and correct seasoning. Serve on warmed platter, sprinkled with chopped chives. Accompany with rice or buttered noodles, sprinkled with chopped Italian parsley.

## MACARONI-STUFFED TOMATOES

*four servings*

4 large tomatoes
Salt and freshly ground pepper
2 cups small-size elbow macaroni (or other small pasta, such as Pennette de Cecco brand)
¼ cup olive oil
1 teaspoon wine vinegar
2 dashes Tabasco sauce
¼ cup chopped Italian parsley
¼ cup chopped fresh mint
2 tablespoons diced prosciutto (ask for ⅛-inch thick slice, then dice)

Cut off and discard tops of tomatoes. Scoop out most of pulp (reserve for another use), taking care not to pierce tomato skin. Salt and pepper insides of tomatoes. Invert on cake rack and let drain while you prepare filling.

Cook macaroni in rapidly boiling salted water till *al dente* (tender but still firm). Drain and cool.

Mix together all remaining ingredients, seasoning with salt and pepper to taste. Combine with macaroni, mix well, stuff tomatoes with mixture. Serve at room temperature.

## PASTA WITH SICILIAN SALAD SAUCE

*four to six servings*

3 tablespoons salt
3 tablespoons oil
1 pound penne (short macaroni), such as de Cecco brand, or spaghetti

**Salad sauce:**
2 pounds tomatoes, cut into half-inch slices, then into half-inch strips
20 black olives, pitted and cut up
24 half-inch cubes feta or mozzarella cheese
6-8 anchovies, each cut into a few pieces, or small can tuna
2 teaspoons oil from can of anchovies or tuna
½ to ⅔ cup best imported olive oil
½ cup chopped fresh basil
½ cup chopped fresh Italian parsley
Salt, freshly ground pepper to taste

An hour before serving, combine all salad-sauce ingredients in bowl large enough to hold pasta when cooked. Let sauce sit at room temperature, stirring once or twice. About half an hour before serving time, bring 6 quarts water to rolling boil in aluminum pot. Add salt and oil, then pasta, stirring at first to prevent sticking. Return to boil, then lower heat a little and boil pasta until *al dente,* tender but still firm. Drain well.

Add drained pasta to salad-sauce in bowl and mix well. Taste and correct seasoning. Add a bit more oil if needed, as all pasta should be lightly coated. Serve hot *without* grated cheese. Excellent made ahead of time and eaten at room temperature. ▽

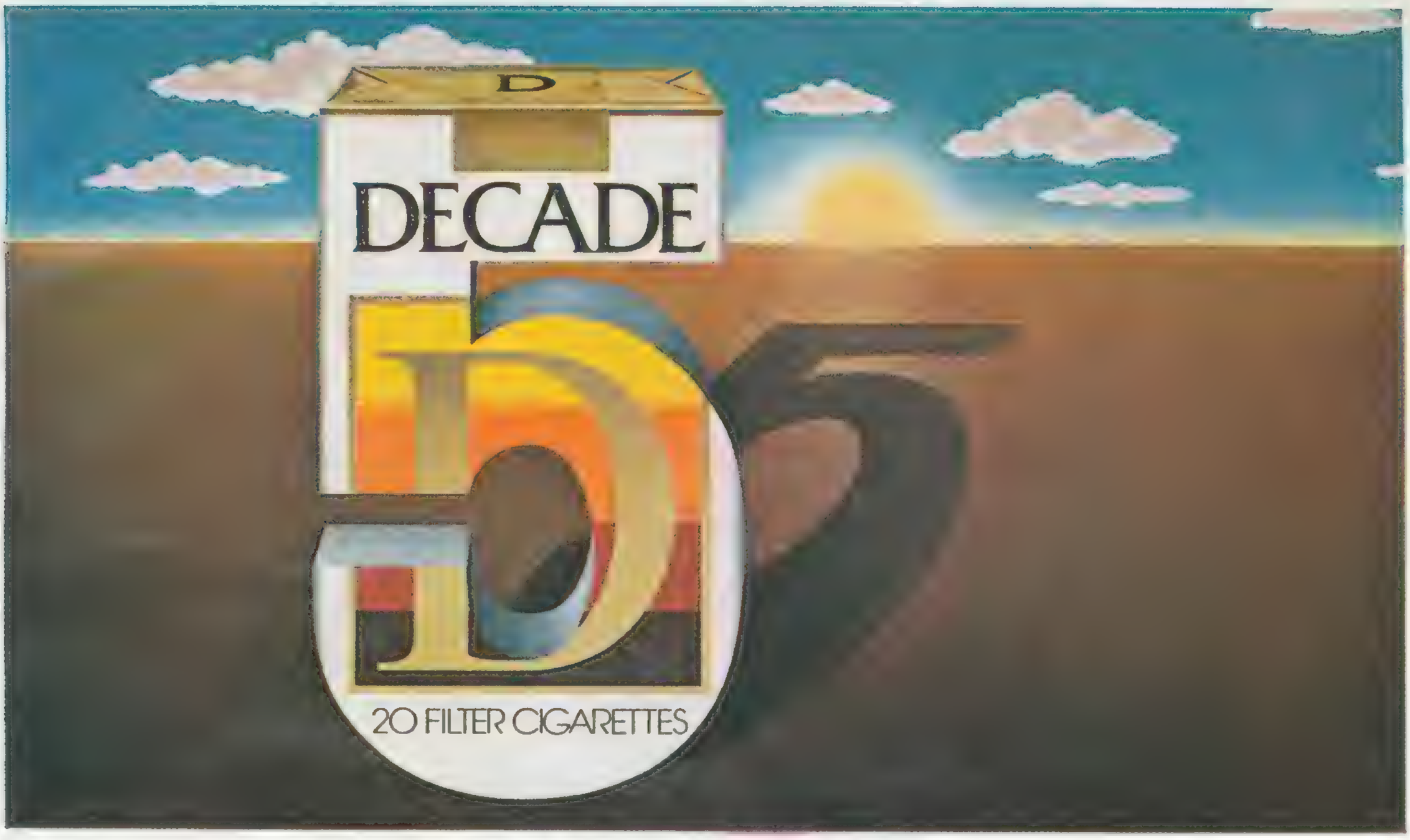




Rolfs new French Clutch features easy-access space for credit cards, a picture window for your drivers license, a triple-framed pocket for currency and coins, as well as a zip pocket and other compartments. And it's all bound in soft crafted leather, sewn and tooled to perfection. Just further proof of how Rolfs handles a clutch situation . . . beautifully.

ROLFS . . . it shows you care.

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# IT TOOK TEN YEARS BUT WE FINALLY GOT YOUR NUMBER.

Decade's got your number. Only 5mg. of tar.'

Now you might be wondering why it took us ten years to reach 5mg. Well, if we were simply interested in lowering 'tar,' we could have done it in a lot less time. After all, others have.

But this wasn't just a numbers game to us. Our goal was to reduce 'tar' without removing taste. So we took our time.

Finally, after ten years, we were good and ready. We had developed our "Total System." A totally unique way of delivering truly satisfying taste in a 5mg. cigarette. That's why we say Decade is "The taste that took ten years to make."

Every part of a Decade cigarette is arranged in perfect balance with the others. The tobacco, the filter and even the paper. Only by concentrating on these parts are we able to perfect the whole.

So try Decade. We think you'll agree that 5mg. can be a very tasty little number.




**Only 5 mg. 'tar.'**

Regular and Menthol.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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5 mg. "tar", 0.5 mg. nicotine ave. per cigarette by FTC method.




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Made with a gentle touch of Lycra throughout so your legs will look and
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Because we love your legs. Legwear by

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# YOUR LETTERS

*(Continued from page 24)*

Finally! A letter in defense of nudity in Vogue and particularly in answer to criticisms in the June reader letters.

As Vogue has been stressing for some time now, a healthy, well-exercised body is essential to looking and feeling good and *is* part of today's fashion in the same way that healthy well-cut hair is.

As for clothes, unlike Ms. Hurvitz's comment in her letter, I cannot afford to just "run out and buy the Halston pictured on page Y, or the Ralph Lauren on page Z." However, we can all afford to eat less junk food, to buy a skipping rope, and to spend 10 minutes a day exercising. We can all aspire to that "more beautiful body on page X," even if we can't buy it "off the rack"!

Susan Hewitt
New Haven, CT

Don't let the prudes change your magazine! I think your tasteful nudity is super—why should anyone be offended by the nude body, especially when it's shown so attractively and artistically!

I found the article "American Woman: Straight Talk from 14 Top People" in your June issue highly informative and interesting. Keep up the good work.

Mary J. Derby
Hillsboro, OR

P.S. As I'm almost 40, this is not the younger generation talking!

I am also going to have my say about the "boobs" and "butts" in Vogue. Forget it!

I have subscribed to your magazine for over fifteen years but all that skin is not doing much for my fashion sense. Even the ads are getting just as unhelpful.

You get points for coverage (no pun intended) of the arts. But I've never found a recipe I'd care to try. Your art sections I've clipped and used for lectures and classes. The Christmas issues are always a treat.

Please keep including the Vogue patterns. In the hair-care section, exact styling and cutting instructions would be most appreciated....

Pat Koehn
Elkader, IA

Since my early adult years, Vogue has been a unique resource to me personally and professionally, first as an art major, and now as an art teacher. Thoughts of not renewing my subscription were entertained during the past year as the negative aspects of the magazine emerged: distasteful S & M pictorial layouts, pointless nude scenes, and the *jeune fille* approach to fashion and life styles. Twenty-year-olds are pretty, but why not be more realistic and also show women in their 30's and 40's? Women are certainly attractive then and are all the more appealing—indeed, beautiful—for having passed into an age where they have "gotten their act together."

The June issue was excellent, highlighted by the article "American Woman: Straight Talk from 14 Top People." I have changed my decision of several months' standing: I have renewed.

Barbara Dean Schuler
Bronxville, NY

**Fashion in India**

Vogue appeals to our sense of fantasy, presenting clothes, careers, and characters outside our experience. When that fantasy mood is broken, we return to reality with a thud, sometimes disappointed, sometimes enraged.

This month's [May] feature "Summer: What Makes It Sensational" juxtaposed elegant summer wear against the heart-breaking, conscience-searing poverty of India. The juxtaposition destroyed any illusion Vogue's slick packaging strove to create. For most of us, whatever we may wear, the mere mention of India raises moral, religious, political, and emotional problems too staggering to be pondered alone, much less in connection with summer fashions. Especially offensive was the wizened onlooker on page 210 whose gauntness reminded us that the models' thinness was chosen, rather than imposed by adverse economic conditions.

Vogue's insensitivity to this inevitable response surprised us; can we look forward to fall clothes photographed against the towns and people of West Virginia, slowly recovering from last fall's miners' strike?

Elaine Johnson
Susan Palsa
Kentfield, CA

**Voluntary praise**

I want to congratulate Vogue magazine for publishing the article by Frances Weaver in your June issue. This article, in praise of voluntarism, keeps your fine magazine in the forefront of reporting on issues pertinent to the lives of all our citizens. One out of four Americans volunteers daily, a fact that voluntarism is essential to our way of life.

Joan Mimeles, Chairwoman
Task Force on Voluntarism
National Council
of Jewish Women
New York, NY






# WHY SOMETHING BECOMES A CLASSIC

Simply, something becomes a classic because it's the best there is. Because it does what it's supposed to do, perfectly. And it does it with style and grace and beauty.

NOT ONLY HAVE MOTHERS TOLD THEIR DAUGHTERS. BUT DAUGHTERS HAVE TOLD THEIR MOTHERS.

Unlike most bras, ours are designed for an attitude rather than an age. For women who want underthings that not only flatter their figure, but that make an exciting fashion statement. For women who want colors and coordinates to match their clothes, and suit their moods. For women who want comfort to match their life style.

IT STARTED WITH A TOTALLY REVOLUTIONARY FABRIC THAT COMBINES SHEERNESS WITH SHIMMER.

The fabric is called Cleerspan.® It's really sheer with a high gloss that makes your body shimmer with millions of tiny highlights. It can be molded to hold its shape. And yours. And it's seamless so there's nothing to show under even the clingiest clothes.

THE FRONT CLOSURE. IT JUST MIGHT BE THE GREATEST INVENTION SINCE THE WHEEL.

Up until John Kloss designed ours, most of the bras of the world hooked in the back. And ugly bulges showed. To say nothing of what a bother they were to fasten. But we found a unique front closure that actually nestles into the area between the breasts. And stays there. Invisibly. And comfortably.

AND SINCE NOT ALL WOMEN HAVE THE SAME BODIES OR THE SAME NEEDS, THERE'S A WHOLE GROUP OF THINGS.

A soft cup bra. An underwire bra for women who like a little more support. Plus matching string bikini, hipster and brief. (These come in 16 delicious colors.) Then there's a soft cup and an underwire body briefer in basic shades. And, for the woman who likes her classics new every year, Kloss of '78... a group of shimmering underthings designed with sheer lace applique.

WHEN YOU'RE A CLASSIC YOU GET COPIED. BUT EVERYONE KNOWS AN ORIGINAL. IS AN ORIGINAL.

Perhaps the underthings you're wearing now do some of the things ours do. And look sort of the same. But even though imitation is the sincerest form of flattery, for the flattery you want you need the original. Which is why women who started wearing our things back in 1974 never switched. And why millions of women since have made them the most successful line of contemporary underthings ever. John Kloss for Lily of France. The Kloss that became a classic.

JOHN KLOSS

LILY OF FRANCE

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# Courrèges Boutiques

ATLANTA,Georgia:lenoxsquare—BAL HARBOUR, Florida: Bal Harbour Shops—BEVERLY HILLS, California: 447 north rodeo drive—BOSTON, Massachusetts: the mall at chestnut hill—CHICAGO, Illinois: water tower place—COSTA MESA, California: south coast plaza—CUPERTINO, California: vallco fashion park—DALLAS, Texas: preston center, 8455 kate —DENVER, Colorado: 300 filmore street—DETROIT, Michigan: renaissance center—HONOLULU, Hawaii: waikiki shopping plaza, 2250 kalakaua avenue—HOUSTON, Texas: 1800 south post oak road— MANHASSET, New York: 1368 northern blvd.—NEW JERSEY: riverside square mall, route 4, Hackensack— NEW YORK, New York: 19 east 57th street—PALM BEACH, Florida: 209 worth avenue—ST. MARTIN: Shore's Brothers—ST. THOMAS, Virgin Islands: Palm Passage—SAN FRANCISCO, California: 155 maiden lane—SCOTTSDALE, Arizona: 6900 east camelback road—SEATTLE, Washington: 1518 sixth avenue —TORONTO: 55 avenue road —WASHINGTON, DC: Mazza Gallerie, wisconsin avenue

# urrēges



Albert Watson




# Courrèges Boutiques

ATLANTA,Georgia:lenox square—BAL HARBOUR, Florida: Bal Harbour Shops—BEVERLY HILLS, California: 447 north rodeo drive—BOSTON, Massachusetts: the mall at chestnut hill—CHICAGO, Illinois: water tower place—COSTA MESA, California: south coast plaza—CUPERTINO, California: vallco fashion park—DALLAS, Texas: preston center, 8455 kate —DENVER, Colorado: 300 filmore street—DETROIT, Michigan: renaissance center—HONOLULU, Hawaii: waikiki shopping plaza, 2250 kalakaua avenue—HOUSTON, Texas: 1800 south post oak road— MANHASSET, New York: 1368 northern blvd.—NEW JERSEY: riverside square mall, route 4, Hackensack— NEW YORK, New York: 19 east 57th street—PALM BEACH, Florida: 209 worth avenue—ST. MARTIN: Shore's Brothers—ST. THOMAS, Virgin Islands: Palm Passage—SAN FRANCISCO, California: 155 maiden lane—SCOTTSDALE, Arizona: 6900 east camelback road—SEATTLE, Washington: 1518 sixth avenue —TORONTO: 55 avenue road —WASHINGTON, DC: Mazza Gallerie, wisconsin avenue

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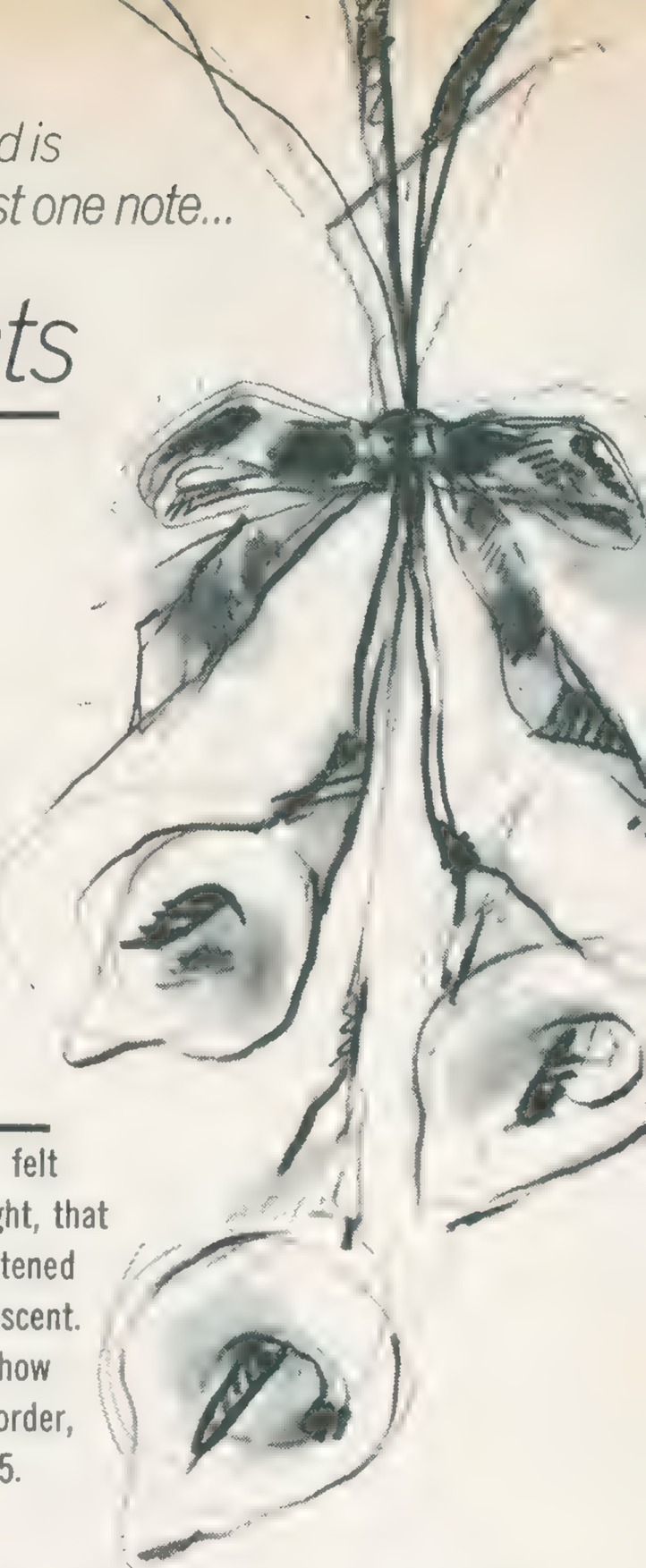


Albert Watson

# Beauty Now

*Whether it's a whiff of rose or apple or celery, the trend is to fragrances that have just one note...*

## Single-note scents





***"Each of my fragrances is made only from natural essential oils," says perfumer Shelley Marks. Everyone in the world is his customer, including Elsa Peretti and Gloria Cooper—who buys his potpourri by the bushels. Mr. Marks prefers his Lemon Verbena (a favorite of lots of people) or Mignonette for summer, and warmer Amber when it's cold. "If you like scent, be brave about it—fragrance should go all over, especially in the warm places of your body." Shelley Marks will tell whatever you want to know about fragrance at his pocket-size 654 Madison Avenue shop, NYC 10021. . . . Men's best-loved scents are—surprise!—honeysuckle, strawberry, red rose. Women prefer sweet pea, red rose, honeysuckle. So says the "Book of Lists" (Bantam). Lavender is listed twice. You'll also find one in the new Jovan Creme Soaps. And in the wonderful sachet bouquet of Field Flowers you get from Cherchez, 864 Lexington Ave., NYC 10021.***

Sweetness: six felt lily sachets, right, that can be resweetened with more lily scent. From the Horchow Collection. To order, (800) 527-4535.

**In The Language of Flowers, tuberose means pleasure; white lilac, youthful innocence; and heliotrope, faithfulness. If you love any of those flowers, you can find its perfume essence at Mary Chess in New York, or order it by mail. Write: Miss Chess, 150 E. 56th St., NYC 10022.**

*Single note to know:*
*Lowell Nesbitt's*
*NYC restaurant, The Iris,*
*82 Bank Street.*

---

**As if Fernando Sanchez's lingerie weren't sensuous enough—"When I show my collection, I have the models splash on lots of orange blossom or tuberose scent before stepping out on the runway." . . . Scent-a-house with an "Un-Candle": To vegetable oil, add a few drops of an essential fragrance oil (one with NO alcohol). Corning Un-Candle, Higbee's. Essences: Lascoff Pharmacy, 1209 Lexington Ave., NYC 10028.**


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The Barbizon All Together Clutch®. A slim, stylish checkbook clutch with roomy outside coin purse and plenty of space for a pen, credit and I.D. cards, bills and photos. Just one of the many beautiful Buxton products sold at finer stores in the U.S.A. and Canada.

It's more than a conditioner...

# Ogilvie Hair Repair Lotion actually works to repair your hair.

It goes to work instantly and goes on working till your next shampoo.

You can see the difference in your hair the first time you use it. Hair that's been turned to straw by too much sun or bleaching is suddenly soft and silky again. Dull, dry hair becomes full of body and shine. And the more your hair needs repair the better you can see and feel how well Hair Repair Lotion works.

IT'S SALON-TESTED AND PROVEN: Its unique protein-rich placenta formula doesn't just condition, it actually works to repair externally damaged hair – restoring its healthy pH and beauty.

PUT IT TO THE TEST after your next shampoo. Just apply it and leave it on – to go on working till your next shampoo. Use it after every shampoo. The more often you use it, the more it does for your hair.




## OGILVIE HAIR REPAIR LOTION

What your hairdresser does in the salon, Ogilvie does at home.



# Beauty Q&A

## What are the questions women ask most often about plastic surgery?

We put this question to two New York surgeons—Dicran Goulian, Jr., M.D., attending surgeon in charge of plastic surgery at The New York Hospital-Cornell Medical Center, and Victor I. Rosenberg, M.D., director of plastic surgery at Beekman Downtown Hospital, NYC. Here are the questions—and these doctors' answers to them.

**Q What will I look like and will I approve?**

**A** Dr. Rosenberg stresses how important it is that the patient be realistic about what to expect following surgery. The plastic surgeon tells the patient what can and cannot be done, after the patient has explained what her main concern is. But the surgeon is a physician, not a magician, and can only work with what he is given—achieving the best results possible without interfering with any function.

**Q How and when do I know if I really need plastic surgery?**

**A** "Comments of friends and relatives and just a glance in the mirror are what usually start patients thinking about plastic surgery," Dr. Goulian notes. "If the patient decides she would like something done and would be willing to have surgery, she is then ready for her initial consultation."

**Q Will there be scars? Will they be visible?**

**A** "Unfortunately," Dr. Goulian says, "surgery cannot be done without *some* sort of scar." However, every effort is made to place scars where they will not be seen. For example, when upper eyelid folds are corrected, the incision is made in the lid fold—it is almost invisible when the eye is open. As time goes by, the scar blends well into the surrounding skin and may not be detectable even when the eye is closed.

**Q Will the results of the surgery be obvious to my friends?**

**A** The results should not be obvious, Dr. Rosenberg says. Your friends may say that you look better, although they can't tell why; you have a new hairstyle, or hair color; you are wearing new makeup; you look so rested; you must have had a wonderful vacation.

**Q How long will it take for my face to look natural again?**

**A** Dr. Goulian says it takes about three weeks after facial surgery before you really look and feel like yourself again.

**Q My husband wants me to have plastic surgery—is that a good enough reason?**

**A** No, all doctors agree that this is a poor reason. It should be something you have done because you want it.

**Q How long will the results last?**

**A** This depends to some extent on the individual. But, as a rule, eyelid surgery can last ten to fifteen years; a face lift can last five to ten years. However, no one can really tell you in advance exactly how long the results will last, as the things you have to take into account include: hereditary factors, general health, type of skin, age, variations in weight, eating and drinking habits, emotional problems, and exposure to sun.

**Q How do I choose my surgeon?**

**A** In general, reputable surgeons are known to their county medical society and are listed as qualified board-certified specialists in the *Directory of Medical Specialists* and with the American Board of Plastic Surgery. Dr. Goulian suggests that your local physician may be of help. The hospital where the particular plastic surgeon you are consulting practices should also tell you something. Once you are sure you are speaking to a qualified surgeon, friends' recommendations and your own inner feelings come into play. Basically you should know that your surgeon is qualified and that you can trust him and feel comfortable with him. ▽




# Wear a Max today.

Great looking.
Great tasting, too.
Long, lean, all-white
Max 120s.




Regular and Menthol: 17 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report August 1977.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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# From the most barren place on earth, Opal!




For millions of years the parched and sunbaked deserts of Central Australia were a vast and silent inland sea, a bizarre dreamlike world removed from time.



Now it is mined by a handful of hardy men presumptuous enough to attempt to find prosperity in this land, Australia's "Outback." One of the most important minefields in this surreal, sunburnt landscape is Coober Pedy. Here miners work in 75 to 80 foot deep shafts, where they have bored out a whole new way of life underground.

Hour after hour, day after day, slowly, carefully they chip away the thin layers of opal dirt. The miners bore their shafts by hand, using pick and shovel on the long chance that they'll find "color."





This gamble of feast or famine has lured some of the world's toughest men in search of one of the earth's most precious gems. Here, only the finest opals brought up are released to skilled artisans and designers to create the world's most beautiful rings, earrings and pendants. Jewelry which reflects the excitement of sunrise and the flashing hues that ride on every rainbow.



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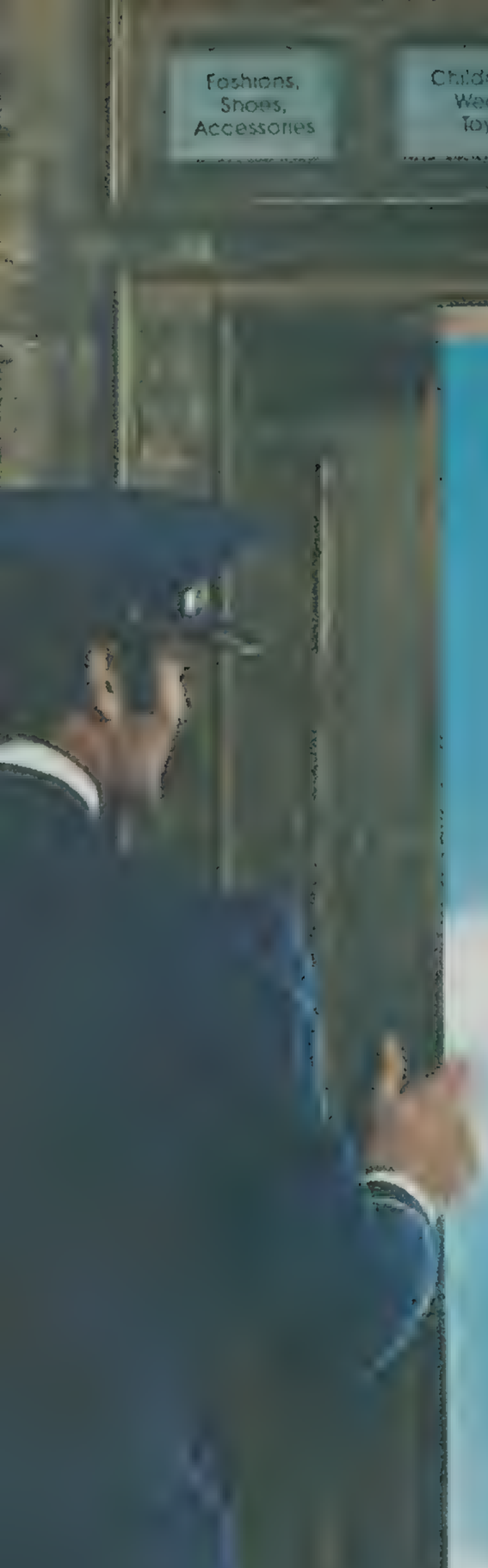
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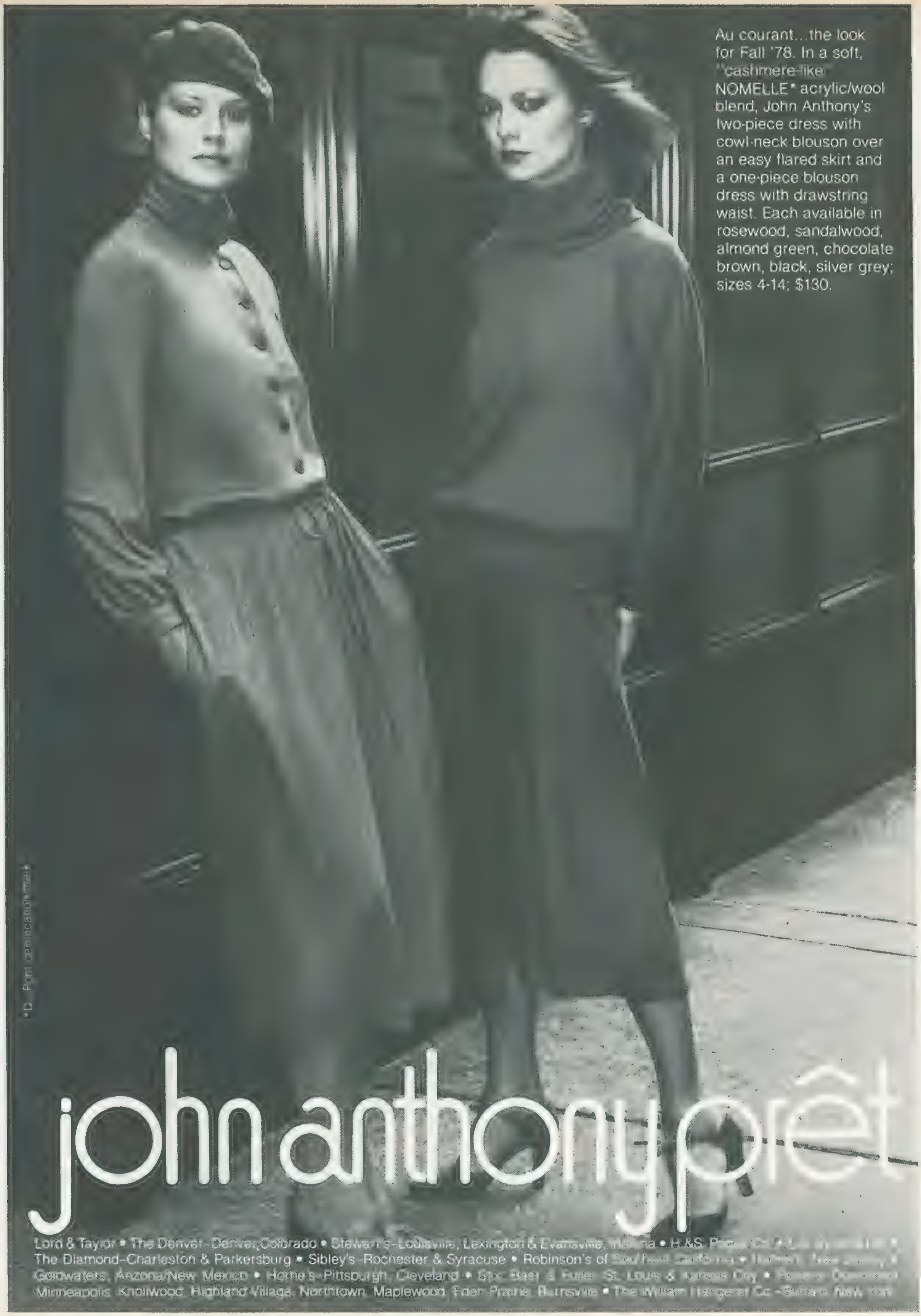


*A unique kind of store right in your home*




Howard Miller grandfather clock from pg. 430 of our Horn. $450, plus delivery and handling. Send us $2 and we'll send you the whole store. $2 refunded on your first order. Write P.O. Box 6340 Dept. 44 Chicago, IL 60680. Or call toll-free and charge to Visa, Amex or MasterCharge. 800-323-8080, Dept. 44. In Penn. 800-562-6930.

SPIEGEL


Au courant...the look for Fall '78. In a soft, "cashmere-like" NOMELLE* acrylic/wool blend, John Anthony's two-piece dress with cowl-neck blouson over an easy flared skirt and a one-piece blouson dress with drawstring waist. Each available in rosewood, sandalwood, almond green, chocolate brown, black, silver grey; sizes 4-14; $130.
*D. Pont registration mark
john anthony prêt
Lord & Taylor • The Denver-Denver, Colorado • Stewart's-Louisville, Lexington & Evansville, Indiana • H&S P
The Diamond-Charleston & Parkersburg • Sibley's-Rochester & Syracuse • Robinson's of
Goldwaters, Arizona/New Mexico • Horne's-Pittsburgh, Cleveland • Stix, Baer & Fuller-St. Louis &
Minneapolis, Knollwood, Highland Village, Northtown, Maplewood, Eden Prairie, Burnsville •




# walter albini

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**Invigorating Astringent**
For the most important part of your hair.

# Your scalp.

Invigorating Astringent treats it similarly to the way a toner treats the skin on your face. By toning your scalp, it helps your hair be in healthy condition. So your hair naturally looks and feels more beautiful. Use it before shampoos, right after or between as a freshening cleanser. Vidal Sassoon Invigorating Astringent is a great stimulation for you to make your hair more exciting. Because if you don't look good, we don't look good.




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At Abraham & Straus, Bloomingdale's, Filene's, Shillito's, Lazarus, Carson Pirie Scott, Diamond's, J.W. Robinson, and other fine stores.

For tennis at the club, designer Natalie Morris of Atlanta wears something from her own line. For more important occasions, she chooses Doncaster.



Doncaster. Clothes created especially for you.

To arrange a private showing of our custom made collection, priced from $80 to $350, at your convenience in a Fashion Consultant's home or for information about becoming a Doncaster Fashion Consultant, [illegible] Mile Jones, Director, Retail Sales, Ruth Harkness, NC (8139 [illegible] (404) 458-4105.

One is not enough

**Albert Capraro - the one who dresses you. Now there's another Capraro.**
**The designer of a new luminous look for eyes: jewel-like frames**
**so light they barely brush the skin, and shaped purely for prettiness.**



**Produced exclusively by Silor, the specialists**
**in optical excellence. At your eyewear dispenser.**

ALBERT CAPRARO *eyes*

*Silor Optical, inc.*

# Horoscope

**By Maria Elise Crummere** **August**

**Aries:** A fling on the way. **Taurus:** Everything you wish. **Gemini:** An extravagant proposal. **Cancer:** Jupiter protection. **Leo:** Birthday power. **Virgo:** New strength, new status. **Libra:** Top billing. **Scorpio:** Two turning points. **Sagittarius:** Promise of change. **Capricorn:** The news is serious. **Aquarius:** A romantic showdown. **Pisces:** Decisions, decisions, decisions

## Aries

MARCH 21–APRIL 19

Mars, your ruler, in social Libra makes you ready to play. That's fine; but first be sure you have stabilized your work situation. Important new contacts should be dealt with quickly at new moon on the 4th. Hold off indulging in that social fling you feel you need so urgently until month's end—from the 22nd on. Then, keep it smooth, controlled. As usual, when you become infatuated, you plunge in for the long run. But if you let the courting come from another, you can expect a better response.

## Taurus

APRIL 20–MAY 20

Your peaceful approach is absent the first week of the month, so you could come off a bit pushy. Be especially careful how you handle a situation on the 13th when you are opposed. Luckily, your low-key manner returns when Venus enters charming Libra, giving you everything you wish the last ten days of the month. The 23rd is a lovely day when everything goes your way. Those you have sought out will not only hear you now, they'll be on your wavelength. No better time to press your claims.

## Gemini

MAY 21–JUNE 21

Your ruler, Mercury, in Virgo, retrogrades (idles) at new moon on the 4th. Why not do the same? Go underground and attend to neglected chores, plus map out a serious program that you have never had time to put into action. Just before the full moon on the 18th, respond to an extravagant proposal. Develop it and have it ready to put across the last week of the month. Then, watch it catch on like magic! Others will see your talents and respond by promoting and publicizing your work.

## Cancer

JUNE 22–JULY 22

Since the Moon is your ruler, you are greatly affected by its changes. On the 4th, when the Moon is in conjunction to Saturn, you are saddled with some serious questions. But with generous Jupiter in your sign since April 12th, you are well protected. Because you are enjoying a financial high right now, it would be wise to settle in and decide how to consolidate the gains you've made thus far. Now is also the time to tie down career plans, since this is the last month that Jupiter will be in your sign.

## Leo

JULY 23–AUGUST 22

Your birthday month gives you power in love, career, and social life. The new moon on the 4th will endorse almost any project you undertake. However, move slowly, since Mercury, the agreement planet, is now stationary and refuses to lend a hand until the end of the month. The last week is extremely good to you, as Mercury in Leo gives you the right to realize your goals to the fullest. Assess your potential now—your calculations will be on target.

## Virgo

AUGUST 23–SEPTEMBER 22

You have not had a major history-making planet in your sign for quite some time. Now, however, Saturn has entered your sign for a stay of over two years. This is the signal to slough off old situations that have run their course and to prepare to tackle new ones. Expect new status on the 13th, but don't flaunt it yet since Mercury is resting when the month begins. On the 28th, however, you will feel new strength. Then, it's time to show authority, take a positive stance, and ease into your new role.

## Libra

SEPTEMBER 23–OCTOBER 23

You are the one who will get top billing this month as you have Mars (ruling action) and Venus (ruling love) in your sign now. You can expect a new love to play a significant role in your future—plus a new project to challenge your vulnerability. If you become confused as to how to divide your attentions, the clue comes on the 13th. A pleasant surprise on the 20th brings you even closer to the answers. Finally, a lovely day on the 23rd completes a happy time.

*(Continued on page 102)*



Elizabeth

IT'S WHERE COUTURE MEANS A TOTAL LOOK

Fall calls for fashion that's a bit more formal, a lot more flattering – and totally feminine! André Laug puts it in pleasingly plum tones of blue and magenta. The latter for the sheer wool pleated skirt. For the beautifully detailed blouse and reversible silk/wool quilted coat, André Laug's own exclusive silk print.

Special custom care for the hair includes the perm personalized to your particular needs and styling to suit the face, the fashion and the occasion.

The high fashion look in faces comes from careful cleansing and care – your own Personal Skin Care System – plus the great finish of Great Color for eyes, cheeks, lips and nails in shades of autumn '78.

It's all at your Elizabeth Arden Salon where looking great is what it's all about.

BEVERLY HILLS CHEVY CHASE CHICAGO

# Elizabeth Arden Salon

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CORAL GABLES FORT LAUDERDALE NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON SURFSIDE WASHINGTON, D C

# Benvenuto Cellini
1500-1571



Cellini's time was a time of artistic greatness, of elegance, style and romance. It was the Renaissance. And Cellini fashioned jewelry for many, many great ladies, as much for love as for financial reward. His works for Popes and Kings grace the great museums of today, for Cellini was the master goldsmith of the 16th century, perhaps of all time.

## Cellini Jewelry 1978

It is designed and fashioned with the artistry and elegance, and with the sense of romance expected of the name Cellini. Shown: a few pieces from the neck charm collection. Charms and holders made of Sterling Vermeil: 18 Kt. gold electroplated on Sterling Silver. Holders available in several sizes and styles. Charms are priced about $5.00. Other Cellini jewelry up to $25.00 at major department stores throughout the 50 states.




Cellini®
Jewelry by
Prescious Metal Craftsmen.
Cellini, Inc. Fifth Ave., New York


# HOROSCOPE

*(Continued from page 100)*

## Scorpio
OCTOBER 24–NOVEMBER 22

Your own ruler, Mars, now in Libra, equips you to handle an active social program with expertise. The 13th, especially, has you right on top of all the action. On the 20th, a financial surprise may require that you evaluate others as well as yourself in order to bring about a turning point in both career and standing. The 23rd and 24th settle the matter, putting you on a new path with a far-reaching effect on the future. Be sure to handle this period with certainty, since what you do now will endure.

## Sagittarius
NOVEMBER 23–DECEMBER 21

The urgency you now feel results from the racing of your planet, Jupiter, to the end of its Cancer transit. With Jupiter now headed for Leo, expect good things to come. Even though you are anxious to consolidate a special advantage, remember that Jupiter is still in Cancer this month and Water-sign Cancer does not agree with your own Fire-sign enthusiasm. It is therefore best to wait until month's end before you act.

## Capricorn
DECEMBER 22–JANUARY 19

At last, your ruler Saturn has left Leo and entered Virgo where it is better off. During the first eleven days of the month, when Saturn joins Mercury, news will be important because of the seriousness of its content. The way for you to go this month is to clarify your goals and to adjust your plans. The 10th is a meaningful day and gives the clue as to how you can deal with what lies ahead. Important people are attracted to you now, need you, will seek you out. Take advantage of the situation.

## Aquarius
JANUARY 20–FEBRUARY 18

This busy month can lead to marriage or the forming of new business partnerships. Two important friends will come forward with extremely fascinating offers. News on the 10th will be very serious. Romantic partners may ask for a showdown of strength on the 20th. The 29th carries a threat and challenges you to make choices. On the 28th, be sure you know exactly what you want.

## Pisces
FEBRUARY 19–MARCH 20

Making firm decisions has always been a problem for you—but you have help since Jupiter is in fellow Water-sign Cancer. Use your instincts to expand your outlook and to make new plans. If you commit yourself to anything, however, be sure you can follow through. If you fear that you can't, wait until the end of the month. Two favorable days are the 28th and 29th. If you still feel that the responsibility of making a decision is too demanding, wait until late fall for the November new moon. Scorpio—the strongest of the Water trinities—will reinforce your confidence then.



*Back when the business world was dominated by men, some women carried a lot of weight around the office.*

You've come a long way, baby.

VIRGINIA SLIMS

*Slimmer than the fat cigarettes men smoke.*




*Fashions: Richard Assatly*

16 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Aug.'77

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

# protect your lips!



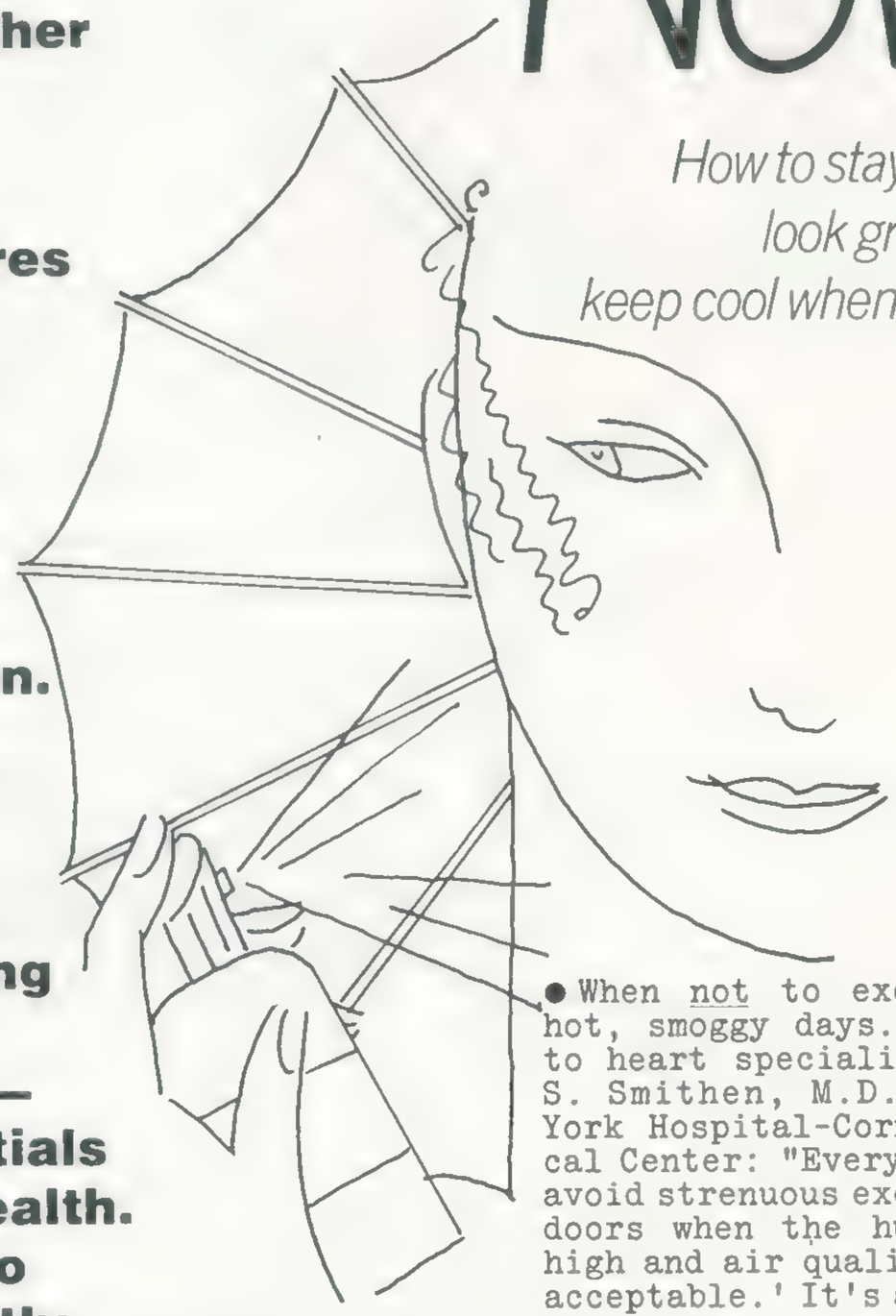

You can protect your lips from sun, wind, cold and dryness with Blistik—the soft, medicated stick with the lanolin emollient and Sunscreen. Blistik helps relieve drying, chapping, blisters and cold sores.

**Blistik—**
**The lip shield**


# Beauty Now

## *Summer coolers!*

*How to stay healthy, look great, and keep cool when it's hot...*



**Warm-weather reminder: When outdoor temperatures soar, the thing that really keeps you cool is natural perspiration. But don't forget that as you perspire, you're losing salt *and* water, too—two essentials for body health. Cool way to replace both: a frosty beef bouillon on-the-rocks!**

● When not to exercise: on hot, smoggy days. According to heart specialist Charles S. Smithen, M.D., The New York Hospital-Cornell Medical Center: "Everyone should avoid strenuous exercise outdoors when the humidity is high and air quality is 'unacceptable.' It's an exhausting combination, and exercising can put an additional strain on your cardiovascular system." How? Normally, when you breathe, the blood carries oxygen to all parts of your body. When the air is "heavy," as it is on smoggy days, it has a higher concentration of carbon monoxide -- and more of it enters the bloodstream. The result: your body isn't getting as much oxygen as it needs, and you feel listless, tired, and slow.

● **During hot weather and high-humidity months, heat exhaustion is nothing to take lightly. Slot chores and activities into early morning or late day. And for sustenance, eat properly. Heavy meals on a hot day can tire you out. But not eating enough can bring on heat fatigue *fast*. From *The Harvard Medical School Letter*, a few warm-weather Rx's: use PABA sunscreens; keep emergency sting kits on hand for people who have reactions to insect bites; watch for food spoilage — bacteria thrive in warm weather.**

Cooling scent round-up: Wear cologne strengths in daytime rather than perfume. Love Inoui? Go for the light Eau de Parfum all over—arms, neck, and feet! Trick that *always* works: keeping a fresh scent, such as Geminesse Cooling Cologne Splash, in the fridge. Slide a clean-scented, delicate body powder between you and your clothes—it helps absorb perspiration. An ultra-ultra light one: Jovan Eau Fresh Perfumed Dusting Powder. Also nice under bare things: scent that moisturizes—Me! Moisturizing Body Cologne.

*Cleansing coolers: A dunk in a luke-cool bath or under a shower, and a cleanser that gives skin a zing as a change of pace from soap. In mind: Guerlain's foaming Body Shampoo. Then, let your skin air-dry—water evaporation, as we've mentioned, is a natural cool.*

# You've done so much to make your hair gorgeous that now it's really in trouble.



**We're not against coloring, bleaching, straightening, and perms. We're just against splitting, breaking, and damage.**

Congratulations! You have the power to make your hair do just about anything you'd like.

You can dry and style it almost instantly, with the enormous heat and wind of your blow dryer. You can improve the color. Straighten out the frizz. Or put in curls with a perm.

Add to any of this, harsh shampoos and sun and swimming, and you've got battered, damaged hair. And great big problems.

The Problems. Damaged hair looks dry, lifeless and dull. Feels rough and brittle. Breaks and splits and just will not behave. And it won't get better without the help it so desperately needs.

The Help. Pantene's got it – the Treatment de Pantene.® In one minute it begins to undo whatever you've done to your hair. We know it sounds like a miracle. But there's a scientific explanation.

The Explanation. The Treatment de Pantene is an intensive corrective conditioner. With its carefully balanced blend of very effective ingredients, it restores the look and feel of health to damaged hair.

The exclusive Pantene Swiss Conditioners* Pantyl and Phytantriol, combined with Panthenol (which converts to Vitamin $B_5$ on the hair), penetrate deep into the hair shaft, regulating its moisture balance, and giving hair a soft touch, lustre, and highlights.

A special Pantene protein and massive doses of emollients smooth and soothe the hair, fill in damaged areas on each strand, prevent flyaway, and instantly add the look of health to your hair.

Use the Treatment once a week on damaged hair until it becomes normal. Then once a month to maintain its healthy look, body, and manageability.

More on damaged hair. Go easy on heat appliances. Cover hair in the sun. Be gentle. Use a natural bristle brush – Pantene makes them. And get the Treatment.

You do so much to make your hair gorgeous. Doesn't it make sense to do something to help it stay that way?

*Product made in U.S.A.




## Fortunately there's Pantene.®

Medically tested products from The Pantene Company, Nutley, New Jersey 07110.
Div. Hoffmann-LaRoche Inc., one of the largest laboratories devoted to health.

# MARGO'S IS ME



Everytime I go into Margo's, I discover another side of my personality.

This time it was Sanford Ltd that turned me on to the big sporty look.

With this smashing navy and wine plaid full circle skirt ($52.). Matching shirt ($32.). And the trendy camel vest tops it all at ($32.).

Sanford Ltd designed this great look exclusively for Margo's.

That's why I say, Margo's is absolutely me.

SANFORD LTD. AT
MARGO'S LA MODE

The eyes of Texas are upon you

TEXAS: Dallas, Houston, Sherman, Wichita Falls, Austin, San Antonio, Bryan, Lubbock, Pampa, Borger, Galveston, Beaumont, Ft. Worth/ARKANSAS: Ft. Smith/NEW MEXICO: Albuquerque, Santa Fe/OKLAHOMA: Oklahoma City, Midwest City or call (214) 824-7080




# *JH... For the Collector in all of us.*

The softest separates this side of '79. With these looks, how can you resist?
(At these prices, how can you go wrong?) *JH* does the cotton corduroy smock-top, $44. Matching dirndl, $40.
Finely tucked soft challis blouse, of polyester and wool in coordinating colors, $34.
All this and more—corduroy skirts, jackets, trousers, vests; challis blouses, even a shawl—
in collectible shades of buckskin, cassis, or loden green.

*JH* Collectibles can be acquired in New York at *Macy's* Herald Square (Dept. 85); *Charles A. Stevens & Co.*, Chicago; *Sanger-Harris*, Dallas; *Gantos*, Michigan; *Nordstrom*, Seattle/Portland; and fine stores everywhere. (Prices slightly higher West Coast.) For the store nearest you, write *JH* at 1407 Broadway, NYC 10018.

# Between Us

No-fear speeches... mothers/daughters... volunteers' tune-in ...and a happy climb

**By Lorraine Davis**

## SPEAKING EASY

*"Present Shock" is the way one highly successful teacher, Doe Lang, describes the feelings of many women today: their new opportunities bring new anxieties. In her class "Effective Speaking—The Art of Projecting a Capable and Confident You," Ms. Lang (who was once a Broadway actress, starred on TV in the soapy "As the World Turns") helps women and men to overcome their fears. "When people are able to mobilize the psychological resources they need to counteract stress," she said, "they can reverse the stress, so that it becomes productive energy. It's not so much how you speak as how you feel about it; you should be able to enjoy it."*

*Teaching in New York at the New School (66 West 12th Street, 10011) and at her own office (Charismedia, 610 West End Avenue, 10024, 212/362-6808), as well as at seminars such as those she gives for the American Management Association, Doe Lang uses exercises for breathing, body, and voice to aid housewives, business people, politicians. Clothes designer Joan Sibley said of her Doe Lang studies: "I was a real Back Room Designer, terrified at the thought of speaking at a fashion show; now, I've done shows, interviews, TV appearances—and have enjoyed the experience!"*

*Here, just a few (condensed) Lang speaking tips: ● Stand with feet apart, about as wide as shoulders to let floor support you well. ● Breathe slowly and deeply, making sure you exhale completely before breathing again. ● While not speaking, inhale and exhale from sternum to a slow count of seven, with a one-count hold after each in and each out. This brings extra oxygen to your brain, improving composure. ● To make an off-the-cuff remark, take a deep breath first. Greater oxygen supply triggers fast response and creative intuition. ● To keep throat from tightening under pressure, "yawn" with mouth closed, as if there were a large balloon at the back of your throat—relieves tension better than throat-clearing.*

## OF MOTHERS AND DAUGHTERS

***Great good sense and a right-now attitude toward child rearing have gone into "Daughters," by Stella Chess, M.D., and Jane Whitbread (Doubleday). Based in a study by Dr. Chess and colleagues Drs. Alexander Thomas and the late Herbert Birch that followed 136 children from infancy to college entrance, the book is a 'seventies psychological update on parenting that tells mothers and fathers how to handle newborns and works through every age and stage till after daughter leaves home. Aimed at both parents, the book gives sanity-saving guidance that often applies to offspring of either sex; but its bonus is a realistic approach to non-sexist daughter-raising in a world that doesn't always have its consciousness on the right plane.***

***Dr. Chess and her confreres still believe that nurture is as important as nature: "Parents' influence is more indirect than specific. What do you do? How do you like it? How do you get along? Your children are looking and listening. If you are satisfied with the way you've made your life—whether you are at home or at work, conventionally successful or living modestly—you make it easier for your children to grow up. You look good to them. They tend to accept your goals as theirs. . . .***

***"Mothers' attitudes are particularly influential. Fathers can stimulate and encourage, but mothers are the model of what a girl must be, as she sees it from the perspective of childhood."***

## FINDING OURSELVES —BY THE BOOK

**Retrieving our past in the "lost" work of some of America's most gifted women writers, an impressive series of books launched by Arno Press will consist of eighteen novels by such canny social observers as Louisa May Alcott and Elizabeth Madox Roberts, with many of the others so long neglected that you may not recognize their names. Overtitled *Rediscovered Fiction by American Women, A Personal Selection*, the series had an Advisory Editor: critic, author, and teacher Elizabeth Hardwick, who has provided a new introduction to each book, making a magnum contribution to women's scholarship and to the joys of reading.**

## CLIMB TO SATISFACTION

*On August 6, a courageous band of ten women will essay something never done before by an American expedition: an all-female team will set out for a climb to the top of Annapurna I, a 26,545-foot Himalayan peak that has been conquered only four times. Male chauvinism on the slopes has often proved more difficult for women than the mountains themselves ("Women climbers either aren't women or they aren't climbers," claimed one guide; another leader said a woman would "spoil the camaraderie of the heights")—but Arlene Blum, a thirty-two-year-old biochemist at the University of California at Berkeley, says women are well suited to expedition climbing and have found great satisfaction in the high mountains. With co-organizers Vera Watson, a forty-four-year-old IBM computer programmer, and Irene Miller, a forty-one-year-old IBM physicist, Ms. Blum has been working for more than a year on preparations and fund-raising. One project: T-shirts with the legend "A woman's place is on top" above a drawing of Annapurna. The youngest climber on the experienced team is twenty-year-old U. of Cal student Margi Rusmore. The eldest, fifty-year-old Joan Firey, a physical therapist and artist, described the joy of a mountain expedition as "the challenge of the logistics of the trip and the group spirit of working together to get up a big peak." (Details, American Women's Himalayan Expeditions, 846 Lathrop Drive, Stanford, CA 94305.)*

## LIFE'S RICHES

Said to have spent a $200,000 inheritance in two years, a savvy woman quoted in Suddenly Rich, by Jerry and Rena LeBlanc (Prentice Hall) said, "I'd like to get married again, but the last thing I'd look for in a man is wealth, because I know how unimportant it is."

## TUNE IN AND TAKE OFF

One sure-fire way for you or any woman—from teenager to member of the "cane gang"—to add skills and enlarge your world is by giving time for unpaid work, but you may not know where to begin. Now a woman who has been successfully volunteering for years has turned her expertise to helping others to find the right jobs for their interests and abilities: Jane Hoving has launched Tune In, Inc. (2 East 57th Street, NYC 10022), a name recalling, for the nostalgic, 'forties radio, when Jane was one of the pop-singing Pickens Sisters.

Ms. Hoving intends to enlist platoons of show-biz personalities to promote her new volunteers' clearing house, which has the enthusiastic cooperation of a number of voluntary agencies and of the National Center for Voluntary Action in Washington, DC. She plans a nationwide organization but is starting in New York City, should be ready for matchmaking by October or so.

# AZIZA DEMONSTRATES THE MASCARA WITH BUILT-IN SEALER.

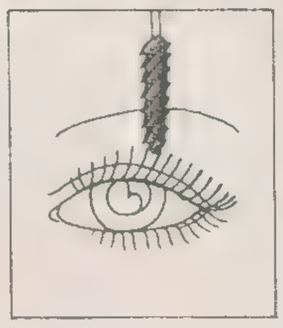
Every blink of your lashes gives mascara a chance to speckle, smudge, and splotch.

That's why Aziza created Mascara with built-in Sealer.

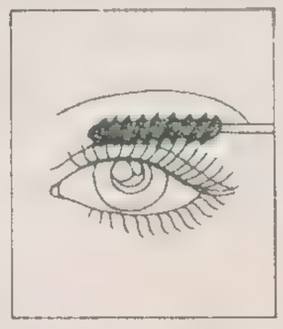
It won't smudge or smear or make messy circles under your eyes.

Because we found a way to combine the smoothest, richest, most luscious mascara ever with a gentle sealer.

That means you can even put it on this new way for the thickest, lushest look without flaking. (It's a trick many models use to give their lashes more "oomph.")



**1.** Touch the end of your Aziza Mascara wand to the tip of each of your upper lashes. Do one eye only. On the same eye, run the end of the wand sideways along the tips of your lower lashes. Now repeat on lashes of the other eye. (This trick will make your lashes extra-thick at the tips.)



**2.** Go back to the first eye. (By now the tips will be dry.) Apply mascara as you usually do, in a sweep from the base of the lashes to the tips. Now do the other eye. Notice how the graduated wand separates each lash as it coats.

If you like extra long lashes, you can get our special sealer formula in Aziza Extra-Length Mascara with Sealer. Imagine, a lash-lengthening formula that won't come off till you take it off.

Questions? Ask for our free book, "Aziza Demonstrates All About Eyes," wherever Aziza is sold. Or send 25¢ for postage and handling to Aziza, Dept. 533, 33 Benedict Place, Greenwich, Conn. 06830.

Because Aziza knows all about eyes.




Aziza by Prince Matchabelli.

# FRANCES HENAGHAN



"...sensuous and wearable—that's the way I would describe my velours."

*Frances Henaghan*

Obtainable in the fashion colors of today. Pants, about $48; soft jacket, about $70; slim skirt, about $54; all in velour. Silk blouson shirt, about $60. Sizes 4–14.

BULLOCK'S—SOUTHERN CALIFORNIA • CAROL & MARY—HAWAII • FREDERICK & NELSON—SEATTLE • LILLIE RUBIN—SOUTH & WEST

PURE VIRGIN WOOL

# Country Clothes® by Pendleton®

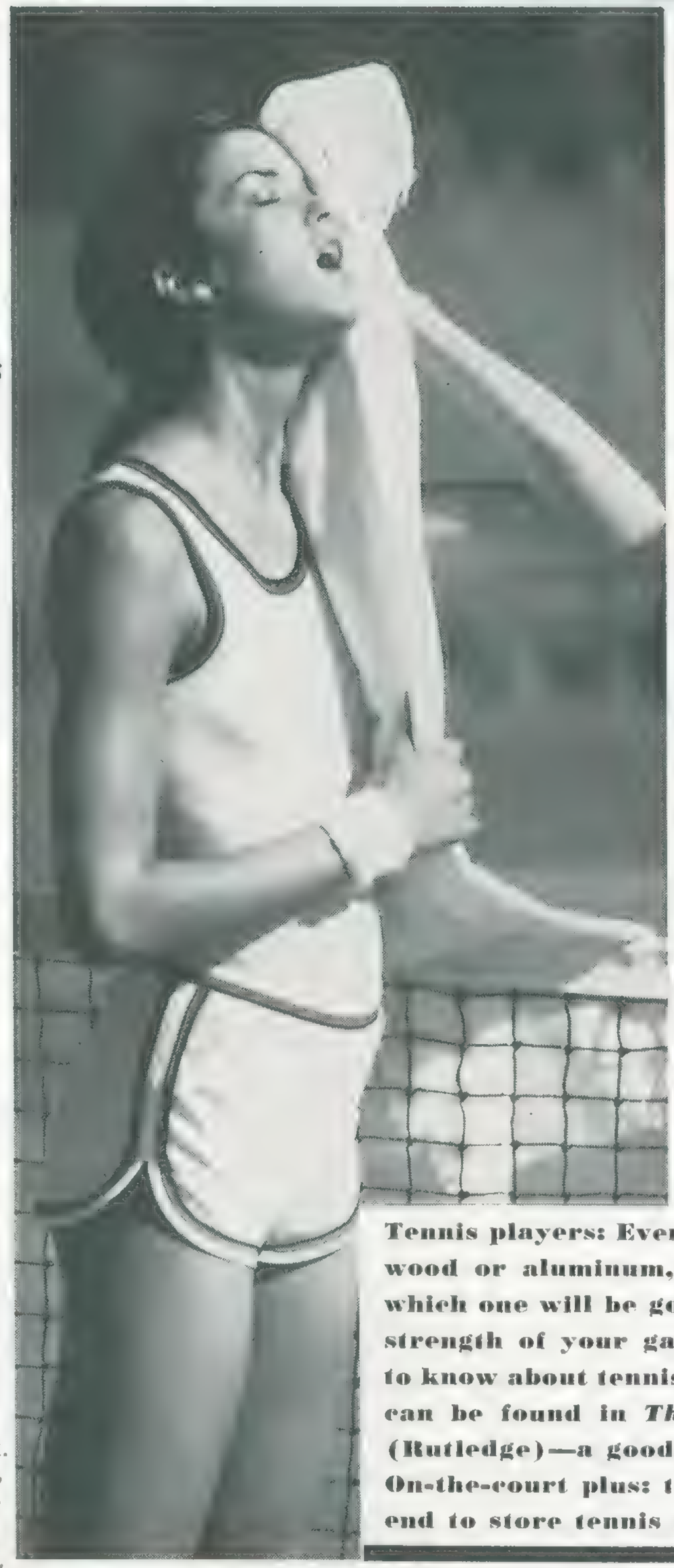
Welcome to our world of gentled classics. In our exclusive pure virgin wools. Jacket, $90; bias skirt, $58; shawl, $20; Country Sophisticates® blouse, $32. From the Pendleton Collection. Pendleton, Portland, Oregon.

# Body Now

## Sport exercise

*Feeling fit, looking great are what count in sports today...*

**Feet take a real beating from active sports, so the right kinds of shoes are important. Which kind you wear depends on what sport you're playing. But whether you need shoes for running or tennis, sport shoes should give your feet support, cushioning, and traction.**
***That from the "Guide Michelin" of the sneaker world: "The Super Sneaker Book" by Caroline A. Zimmermann (Doubleday/Dolphin).***



If you exercise on the floor: never exercise without protection. It's easy to bruise a knee or an elbow, or even worse—hurt your back. Which brings us to Ready Roll, one of the best exercise mats. Washable cover; navy, red, khaki. $37 ppd. Suzi Stone Enterprises, 3100 Fountain Sq. Plaza, Cincinnati, OH 45202.

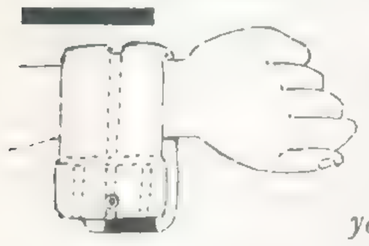


To keep track of running/jogging records: the pedometer, left. Clips onto waistband; measures miles covered. $16.75 ppd. Mail order: Sportswares, 1155 Triton Drive, Foster City, CA 94404.

FISCAL FITNESS: People are finally realizing that being in shape can really pay off—in better health. And some insurance companies now give a discount on life assurance policies to men/women, twenty-five to seventy years old, who are in better-than-average physical condition. For details on one of these plans, write Run For Life, Connecticut Mutual Life, 140 Garden Street, Hartford, CT 06115.

Sports Beauty: If you wear eye makeup, make sure it's waterproof—i.e., perspiration proof! An eye shadow and mascara like Aziza's stay put—jogging, swimming, whatever. And if you want to wear fragrance, make sure it's light and cool. If it's Après-Sport, it is. From Lintermans, 21 East 62nd St., NYC 10021.

**Tennis players: Every tennis racket, whether it's made of wood or aluminum, has its own built-in tension level—which one will be good for you depends primarily on the strength of your game. That fact, plus others you need to know about tennis rackets, shoes, balls, playing courts, can be found in *The Tennis Catalog* by Moira Duggan (Rutledge)—a good, complete source of tennis info. . . . On-the-court plus: the tennis towel with pockets at each end to store tennis balls. $5 at Macy's.**



*Why resistance exercise? Because muscles work harder—tone faster—if you do your regular exercise routine with light weights (one or two pounds) on ankles and wrists. The ones sketched here, with Velcro closings, are among the best. By Banyan. From Kagle Supply, 4422 Bronx Blvd., Bronx, NY 10470.*

HEAD-TO-TOE SPORTS TIPS: BASIC SPORTS "EQUIPMENT" SHOULD INCLUDE—BESIDES REGULAR SPORTS GEAR—A LOCKER-ROOM BEAUTY KIT. SOME NECESSITIES: DEODORANT, FOOT POWDER, SUN BLOCK, MOISTURIZER, LIP PROTECTION. EXAMPLES OF THESE LAST TWO (AND NEW): REVLON'S SPORTSTICK AND TINTED, MOISTURIZING SPORTINT. . . . WHEN YOU JOG, EACH TIME YOU TAKE A STEP, YOUR FEET ABSORB AS MUCH AS FIVE TIMES YOUR BODY WEIGHT. IT MAKES SENSE, THEN, TO GIVE THEM EXTRA PROTECTION. SCHOLL'S SPORTS CUSHIONS DO JUST THAT. AT DRUGSTORES, $2.49 A PAIR.

**One of the benefits most women can get from sports participation is a higher level of self-confidence. If you work, however, a weekend sports life is not enough to keep you physically fit. Supplement with a twice-weekly exercise class. Gail Pudaloff's Kinetics, 29 East 61st St., NYC, include exercises you can use as warm-ups on weekends. . . . To loosen tight thigh muscles: put left leg three feet in front of right leg, lean torso forward over the front leg, keeping back straight. Place hands on the floor. Bend and straighten left knee. Change legs, repeat.**

**Fashion information, next to last pages.**

# A sportswoman needs more than a dainty little night cream.



It's a fact. Your skin is more likely to lose valuable moisture than other women's. Due to the sun. The wind. And exercise itself. Just as your body loses fluids with increased activity, so does your skin.

Thus, Bonne Bell now introduces Sport Creme. A technological achievement in skin care. Sport Creme helps to correct your skin's moisture imbalance.

It restores the lost moisture. More importantly, it enables your skin to absorb and hold more moisture than usual.




We suggest you use Sport Creme right after exercise. Give your skin a drink just as you would give your body a drink of water.

A good regimen would be this: A thorough cleansing, as your face is still perspiring. Our recommendation is Ten-O-Six Lotion, our skin normalizer. It thoroughly cleanses the pores and prepares the skin.

Now you're ready to apply Sport Creme all over your face. You'll notice how rapidly it absorbs to work its magic.

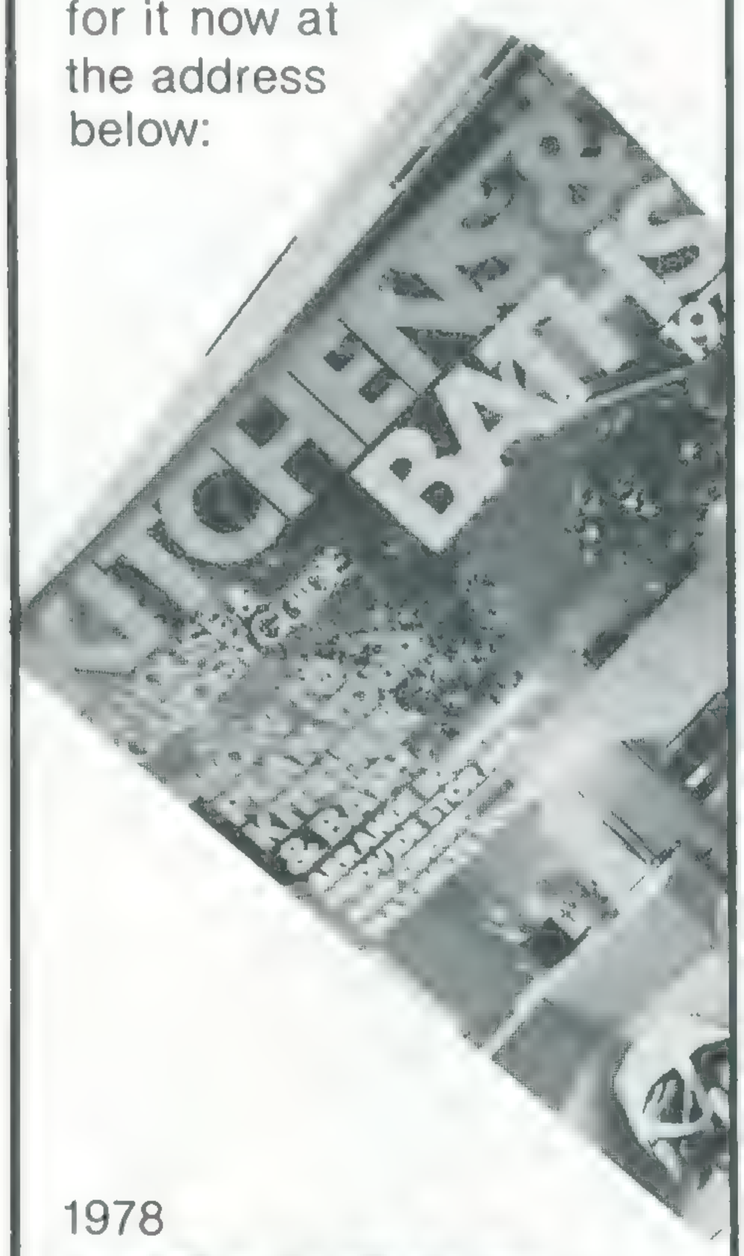
Also, if you're so inclined, stand on your head. Increased circulation does wonders for your face and your psyche as well.

A parting word. You don't have to be an athlete to soak up the benefits of our new Sport Creme.

# New. Sport Crème by Bonne Bell.

# streamline!

Be efficient in the kitchen, pamper yourself in a stylish bath. KITCHENS BATHS: A House & Garden Guide has all the basic how-to information, is full of ideas for turning these two vital living centers into comfortable, functioning environments the whole family can enjoy. On-sale date for the all-new 1978 edition is July 18th. Look for it at your favorite newsstand. Or write for it now at the address below:



1978

**KITCHENS & BATHS**

A HOUSE & GARDEN GUIDE

**$2.00** at newsstands everywhere

If your dealer's sold out, send a check or money order for $2.75 (includes postage and handling) payable to KITCHENS & BATHS: A House & Garden Guide to the following address:
House & Garden, Dept. KB-G '78
P.O. BOX 1910 Grand Central Station, New York, N.Y. 10017


# Living: Ideas and Trends

## Joggers' time-stop... megamarket... lamps to tie

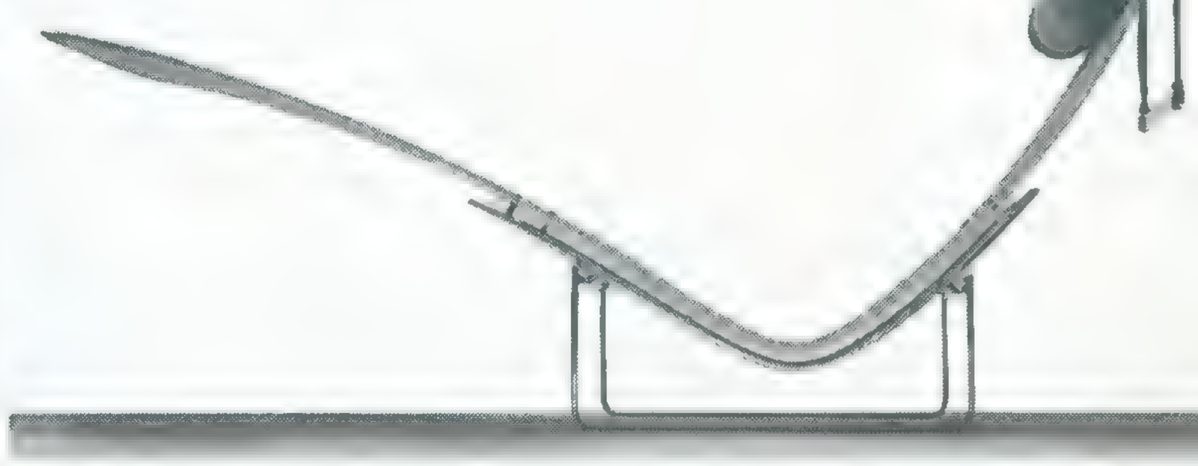
**Joggers, swimmers, sailors—as well as those who like to laze about watching the sports-minded participate—can precision-time their favorite events in style. Richard Sapper, one of Italy's leading industrial designers, has created for Heuer the ultimate stopwatch.**

**Called LCD Wrist Microsplit, the watch comes in a water-resistant metal case with a red elastic band and button. The large, legible display, readable in sunlight, gives split time and time outs to 1/100th of a second, $129.50.**





Lovers of markets can have a positive orgy of sensual satisfaction at Boston's newly restored Faneuil Hall Marketplace. The spectacular urban restoration project will be completed this summer with the opening of the North Market housing, along with the famed Durgin Park restaurant, shops, offices, boutiques, restaurants. A twin warehouse, the South Market, opened last summer with a similar mix of tenants. Both flank Quincy Market, a copper-domed, granite-walled two-story, Greek-revival style building, designed in the 1820's as a marketplace. Benjamin Thompson & Associates, designers of the restoration developed by The Rouse Company, focus the building on "the sight and smell of food." Thompson has opened up the central rotunda to create a splendid view of the dome.



**Furniture classic by Paul Kjaerholm, one of Denmark's leading designers, looks the very distillation of the technologic age, yet is made entirely by hand. Wicker, leather, and stainless steel are combined in a beautifully balanced and pure chaise. The leather cushion on leather straps with a stainless-steel weight is adjustable. $2300 through designers at DSI.**

*(Continued on page 116)*

# The Many Moods of Royal Family.



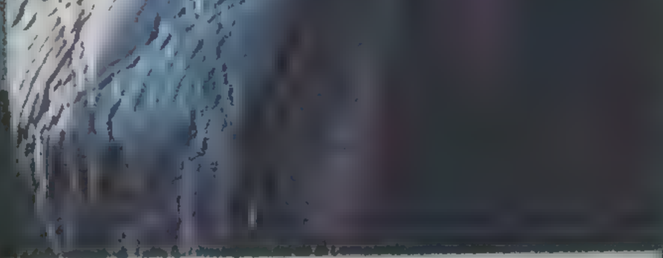














Mood. It's a whim of the moment or a strong conviction. It embraces a sense of style, a love of beauty. Royal Family has it in a wide array of bed and bath ensembles that run the gamut from geometrics to gentle flowers, from traditional to contemporary patterns.

Mood. It's a certain feeling for luxury, for quality. Royal Family has it with soft plush towels in a virtual rainbow of colors. Royal Family also offers extra luxury in exclusive new Comfortcale,™ the very cotton sheet, available in selected patterns.

Mood. It's designers like an Oscar de la Renta, constantly seeking the new and different for Cannon, anticipating fashion trends so you always have the last word in bed and bath decor.

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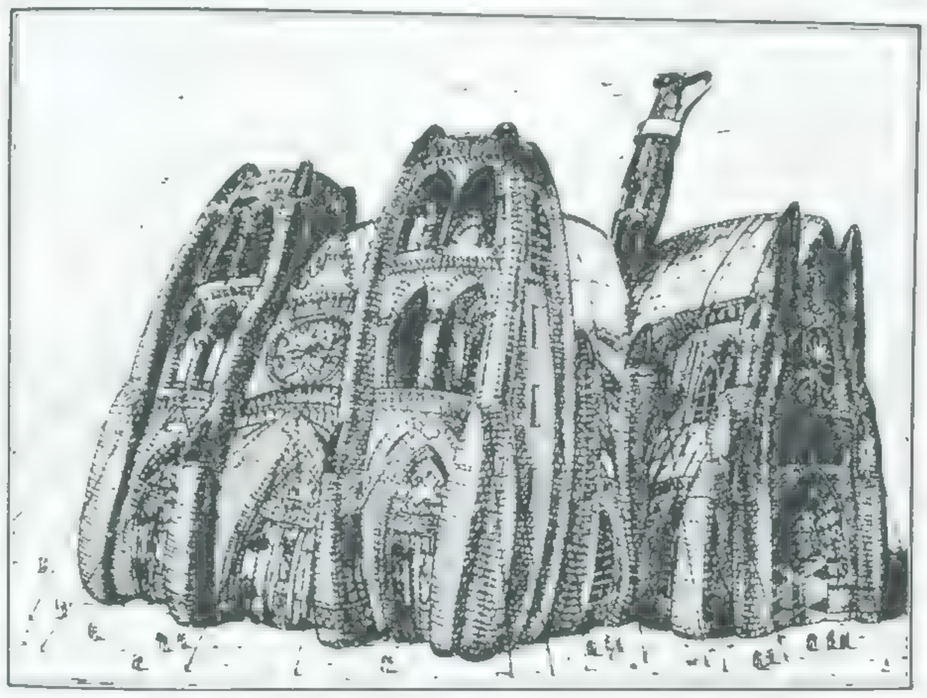
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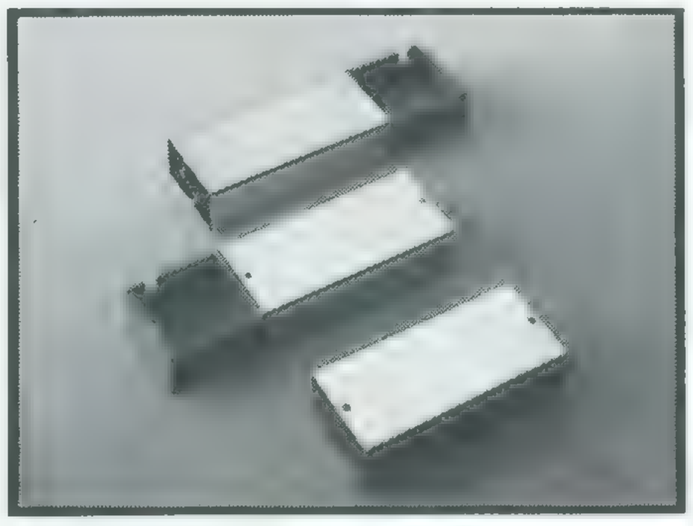
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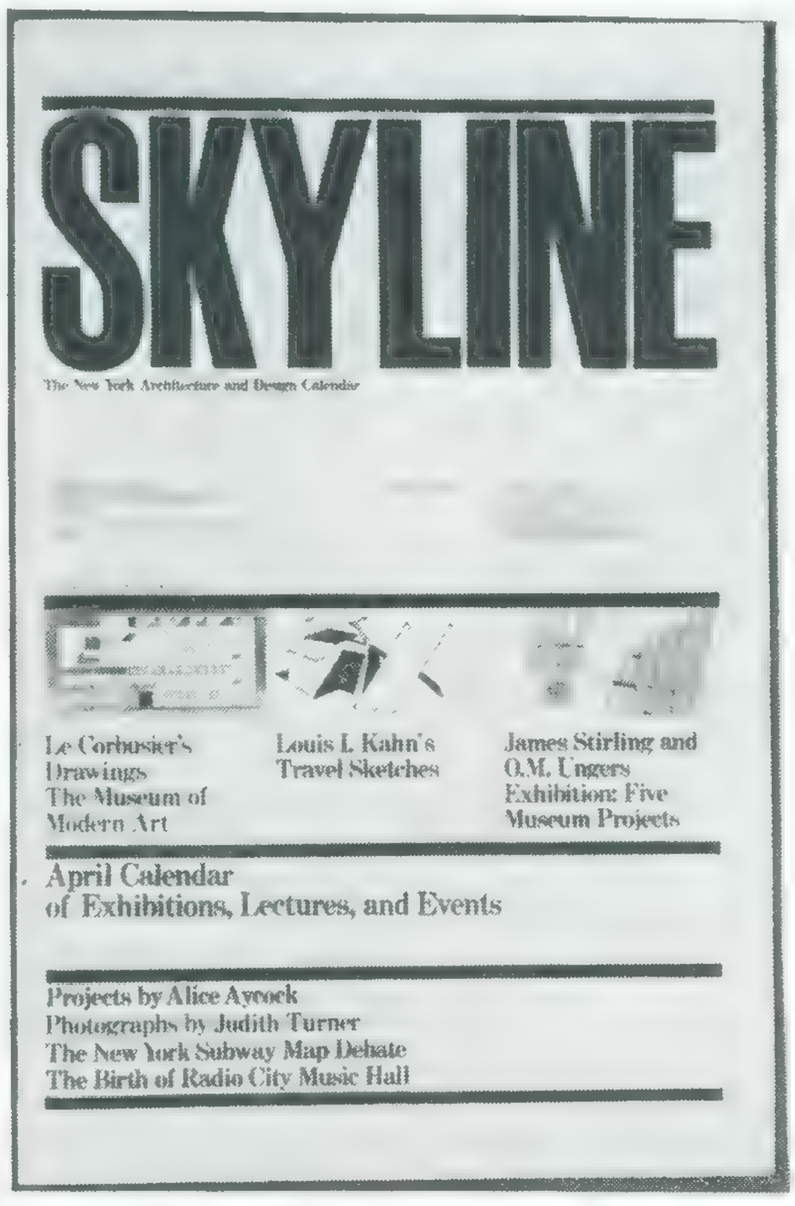


*When designer Brooke Hunyady discovered flexible white plastic tubing, a light went on. The Glow-Worm was born. Each of the flexible lamps, 4 inches in diameter and of varying lengths, contains a string of 10-watt candelabra bulbs that give a warm, even glow from one end to the other. Glo-Bow, above, 15 inches across, $55, George Kovacs, NYC.*

**"In loving memory of the grand profession," writes David Macaulay in the dedication of his new book, *Great Moments in Architecture* (Houghton Mifflin). It is clearly a love-spoof relationship. Macaulay gleefully satirizes architectural classics and chestnuts with witty drawings and captions. For example, the cathedral, which he lionized for children in his world-famous and best-selling *Cathedral: The Story of Its Construction* (Houghton Mifflin), he reconstitutes as Inflatable Cathedral, "Yet another abandoned project — this one intended to create a distinguished setting at a moment's notice." Macaulay confesses to having gleaned most of the ideas from doodles he sketched on napkins while speech-listening.**



*Nonsmokers who detest the smell of ashes but who still want to be hospitable to their friends who smoke will appreciate Bruno Munari's ashtray design. Cover slides expose or cover two aluminum ashtrays, about $30, at The Museum of Modern Art in New York City.*




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# Men's looks now— and how to improve them

## All the skin/hair problems men face . . . from shaving to transplants

**Shaving** "Most men shave poorly," according to Norman Orentreich, M.D., a leading New York dermatologist. "They try to scrape away the beard in a kind of one-step maneuver. But," he explains, "if you watch the way a barber shaves, you will see how he lathers, shaves . . . lathers, shaves . . . lathers, shaves. He never tries to do a thorough shave with one lathering. What he is doing each time is softening the top layers and making the razor blade glide over the skin with greater ease. This way, he gets a good shave with very little friction-burn irritation—what's called 'razor burns.'

"So," says Dr. Orentreich, "I always suggest triple lathering and light shave rather than single lathering and intense shaving.

"I also much prefer 'cold-knife' shaving to electric shavers. I don't care what kind of blade it is—single-edge, double-edge, whatever. That is a matter of personal taste. But for the cleanest shave and the best-looking skin, I like a razor blade, a sharp knife, cold steel.

"When a man shaves with lather and a blade razor, his skin looks much younger, too," says Dr. Orentreich. "Why? Because each shave is really an epidermabrasion. He is not only shaving off hair, he is shaving off the top layer of skin. Any man who shaves with a sharp blade gets little nicks, little abrasions. You could say this comes from overdoing it with the razor. But, actually, it is doing something good. Because every time there is a little excrescence—something above the level of the skin—the razor knocks it off. It knocks off the top of a keratosis, the top of a sun wart. In other words, the things you would have wanted to knock off anyway. It is *selective* removal. This is the same principle as the Buf-Puf. And since a man can't shave his forehead or temples or nose or around his eyes, the thing to do is use the Buf-Puf there and the razor on the rest of the face. The whole concept of the Buf-Puf evolved, as a matter of fact, because we wanted to find a way of getting the same results for the skin in those other areas that epidermabrasion with a razor gives.

"Shaving with lather," Dr. Orentreich says, "is the equivalent of washing one's face. I use the soap and the Buf-Puf on the upper part of my face and lather and blade on the lower part. Lather, I find, is better than plain soap for shaving. You can try soap and water. You can try oils to shave with. But the lather has good 'wet-ability,' it foams readily, it is easy to apply, and it reduces friction considerably. That and a blade razor and the lather, shave . . . lather, shave . . . lather, shave technique—and you've got all it takes to have a good, healthy, young-looking skin."

There is one specific beard problem that men often do come up against: ingrown hairs. What happens is that the beard hairs bend over and form a "U" and then get imbedded in the skin—right next to the hair follicle. An imbedded hair acts just like a foreign body, causing the hair follicle to become inflamed. And the condition, known as *pseudofolliculitis,* involves not just a few scattered hairs but dozens and dozens all over the entire beard area. The way dermatologists treat this, says Robert Auerbach, M.D., of New York University College of Medicine, is to flick out the tiny imbedded hairs so they can no longer cause any inflammation. Then, they prescribe a topical antibiotic astringent to combat bacterial infection as well as to peel gently the upper layer of dead cells on the surface of the skin—and prevent them from holding down the hair. Anyone with this trouble usually has to stay on the medication for quite a while in order to clear up the condition.

The problem of ingrown hairs is one many Black men have. But it is by no means limited to Blacks. Nor is it limited to men with curly hair. You see it among men with straight hair as well. "In fact," says Dr. Auerbach, "the only men who don't seem to get ingrown beard hairs at some time or other are those with very fine beard hair—or a full-grown beard."

**Acne, scars, and wrinkles** Acne is a disease usually occurring in adolescence. In fact, its incidence is 100 percent, with individual cases ranging from trivial to severe, accord-

*(Continued on page 120)*



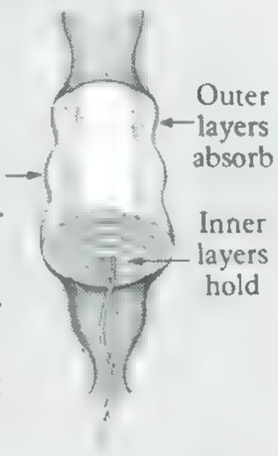
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# MEN'S LOOKS NOW

*(Continued from page 118)*

ing to Albert M. Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania School of Medicine. Acne has many forms as well as multiple causes, one being the upsurge of male hormones in the teens, and there is still a great deal of controversy about it. But, Dr. Kligman says, the redeeming feature is that acne usually clears up in the early twenties—although not necessarily for good. One adult variety, which Dr. Kligman identified a number of years ago, is *acne cosmetica*. It is brought about in some people by using certain skin-preparation ingredients and is characterized by a mild eruption of little whiteheads (closed comedones) and a few pustules on the chin and cheeks. But there are no scars.

Dr. Kligman says that occasional instances of *acne cosmetica* are now turning up among men in their thirties and forties. If this does happen, it is best to go easy on skin products until the condition clears up. Identifying the acne-causing agent may be a problem because each person's skin is different. Dr. Kligman is developing a series of tests to profile skin types, but it will be a couple of years before the work is completed.

Severe acne, Dr. Kligman stresses, is never caused by skin preparations—the acnegenic effect, when it does occur, is weak. Heavy daily use of products is what leads to the condition in acne-prone people. Troublemakers, he says, include *un*diluted vegetable oils—especially cocoa butter and olive oil. However, dilution with mineral oil neutralizes them—so a product formulated with *diluted* oil is no problem.

Any persistent acne should be checked by a dermatologist. Very effective treatments can be prescribed—among them, topical applications of retinoic acid and, in severe cases, oral antibiotics like tetracycline.

One thing that adolescent acne may leave is permanent scars. The newest and still experimental approach to treating severe scars is purified liquid collagen—a technique developed by two Stanford University researchers, John R. Daniels, M.D., and Terry R. Knapp, M.D. "Collagen," Dr. Daniels explains, "makes up 60 percent of all body protein and 90 percent of the cortex of the bone. In other words, it is the fundamental protein of the body."

Dr. Daniels and his associates have found a way to liquefy collagen from animals and to strip away the antigens or protein markers that would cause tissue rejection. The purified liquid collagen is simply injected under the skin. "The body accepts the material as itself," Dr. Knapp says. "And it repopulates the collagen implant with its own cells and feeds it with its own blood supply." The implant, he adds, then becomes indistinguishable from the skin around it.

For Dr. Auerbach, silicone—pure, medical-grade silicone—is the best method of treating wrinkles and scars. "If it is judiciously used," he says, "in very small amounts and only for very superficial work such as lines and scars, it can provide excellent results. And," he adds, "I have a sneaking suspicion that we are doing almost as many men with wrinkles as women. Men mainly want the nasal-labial fold—that deep line running from the side of the nose to the side of the mouth—made less prominent. What we do is inject tiny amounts of silicone at multiple spots along the line. The procedure may involve as many as five or six visits, possibly even more, depending on how deep the line is." What about peels and dermabrasion to treat acne scars? "We don't do too many," says Dr. Auerbach, "because we find that very often you can get just as good if not better results with silicone."

**Hair** This is obviously a major concern for any man. "And when it comes to male-pattern baldness," Dr. Auerbach says, "there is absolutely no way of treating it at the present time—and the only thing a man can do is have hair transplants. They work!"

There are two successful ways of doing hair transplants. The first is the plug—or punch graft—method developed by Dr. Orentreich. Hair is taken from the very back of the head—it is literally punched out, scalp and all, with a minute puncher—and transplanted to the balding area. If the baldness is severe, this will mean repeated visits over many months at usually no less than two-month intervals. But there is a limit to just how much can be done. If a man has little hair left, it may simply be impossible to fill in an entire head, as no more than 50 percent of what a man has to start with can be moved. And care must be taken to select transplant plugs from the section of hair that would be last to go, because each hair does whatever it was genetically programmed to—no matter where its new location is. It has its own built-in genetic clock.

Dr. Laurence LeWinn, assistant professor of surgery at The New York Hospital-Cornell Medical Center, uses another method, the flap technique. It was originally developed for burn-grafting surgery, and was adapted for baldness by José Juri, M.D., a Buenos Aires plastic surgeon. "I think this is probably going to be the future of natural-hair replacement," Dr. LeWinn says, "because it gives much thicker hair than you could possibly achieve with plugs alone. What you do is select a strip about an inch and a half wide along the side of the head behind the ear, where plenty of hair remains. The strip is lifted intact—with one end left attached so that it has blood vessels nourishing it—and rotated at a ninety-degree angle, up to where there was no hair before. There are also ways of moving the hair-bearing scalp forward from the back of the neck region, in order to bring hair higher on the head. Then, punch grafts can be used to fill in, in front." The three-stage operation is not an easy one, but is already popular in Europe and is now catching on in the United States.

Dr. Orentreich believes that the key to checking hair loss before it starts may lie in hormonal treatment—specifically, the blocking of dihydrotestosterone (DHT), the hormone responsible for male baldness. "Recent studies," he says, "have shown that it is possible to prevent androgenic DHT-induced hair loss without suppressing libido or potency. Steroids, such as progesterone—applied in tinctures or injected into the scalp—can safely reduce the production of DHT in the skin. And other steroids, not yet available in this country, offer further hope for safely arresting baldness."

Another point Dr. Orentreich makes is that frequent shampooing—daily, if possible—reduces the amount of DHT-containing sebum on the scalp and that this, in turn, cuts down on the DHT reabsorption that may penetrate the scalp and affect the hair follicle." ▽

*(For more about men's looks, see page 232.)*

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# Where to go for financial advice? It's in the books

One sound way to find expert solutions to your money problems is to begin in your bookstore. Here, sum-ups of what current authors have to say

## By William Flanagan

Everyone, it seems, is writing books about money these days, myself included. Among the recent crop of titles, there are some that I think rate attention:

*The Only Investment Guide You'll Ever Need* by Andrew Tobias (Harcourt Brace Jovanovitch) did not make the best-seller lists by accident. It is an excellent handbook on investing, written in a spry and witty style that alone makes the book worth reading. Andy is a colleague of mine; I'll restrain any more praise.

*How To Be a Financially Secure Woman* by Mary Elizabeth Schlayer with Marilyn H. Cooley (Rawson Associates) is an extremely practical little tome that presumes little on the part of the reader, yet explains surprisingly much. The author has long been a consultant and lecturer on the subject of money, and knows her dollars. And she doesn't waffle when giving advice. She advises, for example, keeping as little cash as possible in a savings account—and lists investment alternatives she deems better. She makes value judgments about careers and jobs ("If you haven't made the executive level by forty-five in a large corporation, you probably won't in a large company"); she advises what to bargain for in the event of divorce (make sure you get your husband's life-insurance policy).

In short, the book is one of the best money guides I have ever read; and, with its particular emphasis on women's financial woes, it deserves a wide following.

In *How To Beat the Salary Trap* by Richard K. Ribenbark, with David Johnson (McGraw-Hill), the author quickly defuses the classic, cynical criticism made of writers of most investment books: "If you are so damned smart, why aren't you rich? Why do you have to *write* books about investing?" Answer: The author *is* rich—a self-made millionaire by age fifty-five, up from the ranks as a $43.50-a-week clothing salesman. His method is sound, and proven. It involves painstakingly setting aside nickels and dimes each week to build a cash reserve and making progressively more daring investments in real estate, securities, etc. It will work—if you have Spartan blood.

*Think Rich* by H. Stanley Judd with Alvin I. Haimson and Frederick D. Smith (Delacorte) goes beyond "how to" investment advice to examine the importance of the right attitude toward money. You won't be rich, the theory goes, unless you think rich. "When you have mastered the millionaire's attitude, you seldom will experience the negative emotions that come from having less money than someone else," writes the author. Indeed.

But whether or not you can alter your attitude toward money, the tips on personal money management and investment strategy are valid. They range from the painfully obvious—buy a calculator, don't do your own taxes, pay everything by check—to the often overlooked items, i.e., family feuds over money; avoid mealtime and late-night sessions, keep the household informed about how much money is earned and spent, don't use the availability of money as a weapon or scare tactic with children—it makes them more dependent.

*Making Money* by Ian Andersen (Vanguard) really covers the waterfront—and beyond. (There are chapters on Swiss banking, and how to set up trusts in Lichtenstein.) But the two strongest chapters cover real estate and taxes. Again, the author knows whereof he speaks—he explains how he made a profit of $24,300 on an investment of $7500 by buying and selling a house in Houston—which he never lived in. As for taxes, he explains all the usual shelters and ploys, and points out the drawbacks of some of the more popular schemes, too. For example, self-incorporation is a dandy way to postpone paying a lot of tax, if you can live on much less than your total income from your business or profession. But there is a clinker—you won't be able to touch much of that income until you are sixty-five, if in fact you make that age.

The entire business of self-incorporation is carefully explained in another new book, *Inc. Yourself,* by Judith H. McQuown (Macmillan), who did incorporate herself. Methinks she is a little too enthusiastic about the practice. The disadvantages—especially in light of recent changes in the tax laws—are given short shrift, while the advantages seem exaggerated. Self-incorporation is a tricky business and necessitates more professional advice than the author's do-it-yourself regimen.

If an Alpine glacier should suddenly disgorge a lovely young woman who had been encased in ice for four hundred years and she were to ask me what is going on in the world of money, I would hand her a copy of *The Economics of Being a Woman* by Dee Dee Ahern with Betsy Bliss (McGraw-Hill). It is as much a polemic about the financial inequities of our society as it is a practical guide, but it puts money in perspective for women who know it only as something with which to pay for a frock. It is a good read as well as a handbook.

In the same category—but a shorter book, easily digested in, say, a couple of hours sitting by the pool is *Women and Money* by Mary *(Continued opposite)*

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Rogers and Nancy Joyce (McGraw-Hill). The book is very up to date (publication date is next month), including information on how the 1976 tax laws affect personal money management. There is not all that much more that is new as far as advice is concerned. But it is all here, succinctly.

Perhaps the most fascinating of the new crop of money books is *Money Madness* by Herb Goldberg and Robert T. Lewis (William Morrow & Co.), two psychologists who have some intriguing theories on why we pursue the almighty dollar so lustily.

The authors point out that many people regard money irrationally—blaming it for, and crediting it with, extraordinary powers, qualities—and the power that it can bring becomes an end in itself. Howard Hughes, for example, amassed a personal fortune in excess of $1 billion. If he had spent $1000 every hour, every day, of every year, it would have taken him more than a century to dispose of that wealth. Yet Hughes lived like a hermit, when he was worth the most. (The authors note that most "power grabbers" like Hughes are men; and many had poor relationships with their fathers, who were often weak men themselves.)

Money is perceived and valued differently by different people. Some value it as a source of, or compensation for, love. Money *can* buy love—from kids, mistresses, Lotharios—the Santa Claus syndrome. It can even buy esteem and respect, and a modicum of fame (just donate enough for "your" wing to a hospital or museum). But the obverse is true, too. Money has enough appeal to make a lot of people become love sellers. The prostitute. The young fancier of the rich old widow. The psychologist who dislikes his patient. And then there are love stealers, motivated by money. The boss who behaves in a kindly way to employees who then genuinely like him—and so won't pester him so much for raises. The entertainer who warms to an audience—as long as the act calls for it, and the fee is paid.

For others, money simply means autonomy. Have enough of it and you can do what you please, answer to no one. And money can be used to deprive others of their autonomy—by the husband who keeps his wife under control by hooking her on an expensive life style and later by refusing to give her more than a pittance to live on.

However we regard money, for most of us, there will never be too much of it, nor, realistically, too little, either. Most people tend to stay in the same economic class as their parents and for obvious reasons. First, it usually takes money to make money. It is practically impossible (except for some athletes, entertainers, a handful of executives) to accumulate a fortune in one's lifetime just on a salary. But, if you were born with a billion, it would be no trick at all to double it every eight years or so.

Then, too, we are influenced by those around us. Our role models tend to come from the same environment. Our aspirations, and the means of attaining them, are determined to a great degree by the people around us. If you are middle class, that's one thing. If you are very wealthy, that is something else entirely. (The rich *are* different.)

Finally, there is the elusive element of luck. Examine any old fortune, and you will see that luck played at least some part in its formation, argue the authors.

Well, let's see how much my banker will lend me if I tell him I feel lucky. ▽


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*As food, shining hair rinses, beauty treats—these are the ways to enjoy vegetables now...*

# Beauty Now

**One of the pluses of gardening: When you dig in, you can tone up. While you're kneeling and weeding, try this upper-thigh firmer: feet touching, back erect, arms straight out, press knees into earth while trying to bring them together. Hold for five counts. Repeat ten times....** ***That from gardening expert Doris Hirsch, author of "Indoor Plants" (Chilton).***









**Tomato-lover's treats.** MASK: for dry skin, make with strained juice of 2 ripe tomatoes and 2 tablespoons each heavy cream and oat flakes. Leave for 10 minutes, rinse. From NY skin expert, Elizabeth Kiss. SCENT: Sisley's Country Water with Green Tomato Leaves, lovely way to scent, summerize, freshen your house. SOAP: Four red tomato-cakes of glycerine soap. $8, Bonwit Teller.

● Summer skin delight: anything made from cool/astringent cucumber. It cleanses, cuts through natural skin oils—gently. We like: the cucumber lotion you can mail order from Elizabeth Ungar, 20 E. 69th St., NYC 10021. $8.50 ppd. And the cucumber-cool Clarifying Astringent Plus from Frances Denney.

**Natural brunettes *only:* Burgundy beet rinse from John Dellaria. In 1 quart water, to which you have added the juice of ½ lemon, blanch a beet, carrot, quartered onion; strain; chill one hour. Wearing plastic gloves, rinse through damp hair. Cover hair with a plastic cap, then sit under hair dryer 25 minutes.**



Pictured left: everything you need to brew Yves Claude's vegetable/henna hair treatment at home. Strained carrot juice is used on blond hair, beet juice on brunettes. Either is mixed with henna to form a paste, then gets brushed on the hair and sets for 45 minutes. Rinse and you've got shine, body, real color.

***That eating vegetables is healthy and nutritious is not news. What is—that vegetables can be turned into wonderfully fresh beauty treats—we tell you how here. . . . What may be the ultimate handbook for vegetable lovers—"Your Kitchen Garden" (Simon and Schuster) by George Seddon (the gardening expert) and Helena Radecka (the kitchen expert). It covers everything on the subject—from soil and sources of garden supplies . . . to peeling and preserving.***


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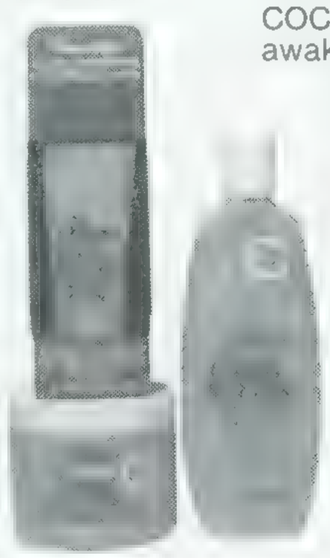
But cocoa butter is costly.

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# Travel Now

## Polo extravaganza... 4-day shape up... time-traveling in NYC's Greenwich Village



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Now, through November 1, the renowned Spa at Palm-Aire in Pompano Beach, Florida, offers a special reduced-price shape-up package. At Palm-Aire, guests not only can enjoy a full spa program—exercise classes, massage, loofah scrub, herbal wrap, facial—but they can spend as much time as they wish playing tennis (twenty-five courts) and/or golf (five eighteen-hole courses). Price for four days and nights—including all meals, court and greens fees, spa facilities: $292 each for two sharing a double room; singles, $392. Write Saul Chatto, 2501 Palm-Aire Drive N., Pompano Beach, FL 33060.

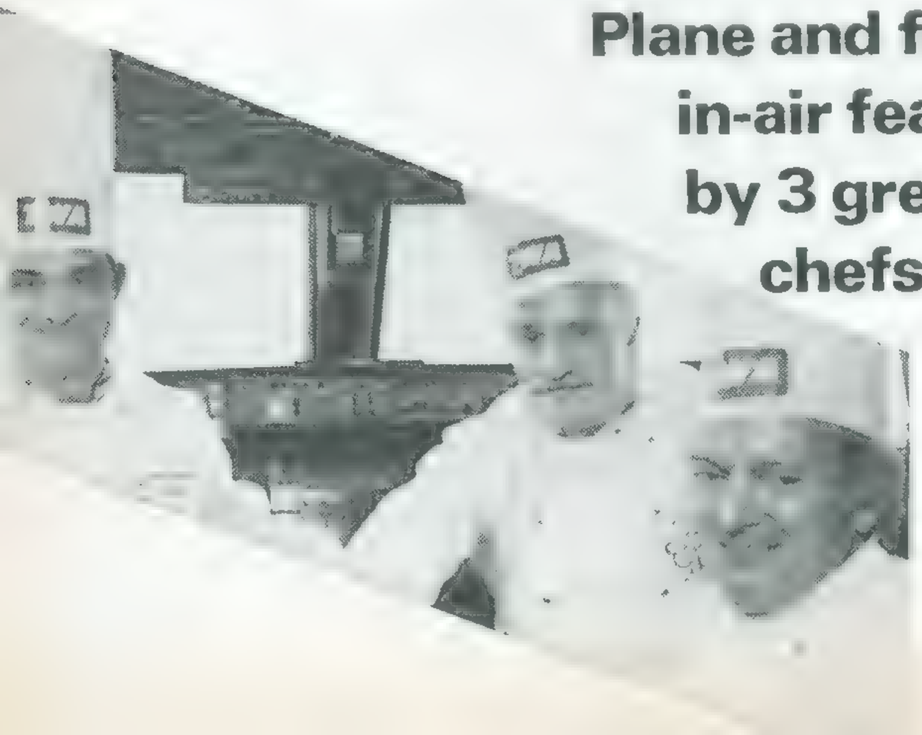


*New York City's Greenwich Village is the largest landmarked area in the U.S. Ideal way to take in the Village—and its history that goes back to 1627—is on one of the walk tours that leave 1 Christopher Street daily at 11:00 A.M. and 2:00 P.M. These informative jaunts—conceived by author/Village resident Maggie Kenyon—cost $5 for adults, $3.50 for under-sixteens. Reserve: (212) 242-1830. (Village landmark Washington Square Arch, above.)*

A recent traveler to Switzerland reports that in staid old Zurich, suddenly "everyone is out on the streets all night, wandering in and out of bars, cafés, and discothèques." Discos of the moment: Club Diagonal, Queen Anne Club, Bird Watchers' Club.... Meanwhile, our same traveler tracks down a wonderful nontourist restaurant ten miles north of Zurich in the village of Winterberg. The restaurant, Blaesihof (phone: 052/331147), serves typical Swiss country fare—ham, dried beef, minced veal, "roesti" potatoes, fondues, cheese pies—plus the "best garlic bread in the world" and excellent desserts.... Forty miles north of Zurich, more good dining in a medieval castle at Schloss-Taverne Herblingen in the town of Schaffhausen. Again, no tourists! (Phone: 053/33515.)

Polo is fast becoming the "soccer" of the late-'seventies in its rising mass appeal as a spectator sport in the U.S. No wonder — since polo combines the thrills of hockey with those of horse racing. For polo lovers — and fledgling fans — the place to see the best U.S. polo is at the Oak Brook Polo Club in Oak Brook, Illinois (thirty miles from Chicago). And the best time to be there is from August 20 to September 10, when the Club hosts the star polo event of the season — the U.S Open. For more information on the Open and the special happenings (antique car and air shows, art exhibitions, concerts, horse shows) surrounding the event, write the Oak Brook Polo Office, 1000 Oak Brook Rd., Oak Brook, IL 60521.

**Two of France's most famous chefs — Jean Troisgros and Michel Guérard — travel to Northern California's Napa Valley wine country this fall where they'll share their cuisine secrets with a few privileged students. To be one of the instructed, contact Michael James' Cooks, 1496 Delores Street, San Francisco, CA 94110 — now! Prices — including room at the new Napa Valley Lodge, meals, wines, private winery tours, transportation to Napa and back from San Francisco — $595 for a two-day course, $895 for three days, $1490 for five days. Jean Troisgros will teach the week of October 10; Michel Guérard will be on hand the week of December 5.**



**Plane and fancy: in-air feast by 3 great chefs** Newest jumbo-jet service to London: On TWA's Lockheed 1011, the kindest-to-the-body of wide-body planes (in tourist, the 1011 seats passengers 2—5—2 across). With its Rolls-Royce engines and space-age controls, the 1011 can land—on automatic pilot—in zero visibility: a comforting fact to know when you're heading towards London's not-always-sunny skies. TWA, the people who rank No. 1 in North Atlantic flights to Europe, know how to send off new jets with a blast: they invited three of the *haut*-est of France's *haute-cuisine* chefs—Paul Bocuse, Roger Vergé, Gaston Lenôtre (pictured, *left*)—to create the in-flight dinner for a gala 1011 inaugural flight in May. Super results: pâté do foie gras, spring salad with asparagus tips, duck with black-caviar sauce, poultry in a wine vinaigrette, and a Lenôtre raspberry dessert so light it soared. The Bocuse-Vergé-Lenôtre food disappeared as soon as the flight crew (in new, neatly professional, Ralph Lauren-designed uniforms) presented it, but TWA promises to incorporate any tips they learned from the masters on future 1011 flights.—K.M.

—RICHARD ALLEMAN

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# There's no-hassle travel –if you sail with the "Queen"

A pro at quick flights to Europe rediscovers the ultimate cross-Atlantic luxury: taking it slowly



*Like Seeing-Eye dogs, tugboats guide the "QE2," the world's largest liner (longer than three football fields), into port*

## By Despina Messinesi

Sailing on the *QE2* is a unique way to travel. Cunard's colossal *Queen* has no equal, bears no comparison to any other ship. Having traveled by sea since I was two years old, I speak from experience.

Before my recent transatlantic crossing from England's Southampton to New York aboard the *QE2*, I had the same ripples of anticipation that come over me when sailing on any ship for the first time. On the eve of my departure from London—after a bon voyage dinner in the romantic rosy-pink Ritz Hotel dining room—I made an early retreat to fortify myself against an early wake-up call. To make the 7:50 A.M. boat train leaving Victoria Station for Southampton, I had to leave Brown's (the London hotel where I was staying) no later than 7:15 the next morning.

As a Greek-American, I had felt sentimental staying at Brown's, where the late Greek King, George II, lived in exile for many years. Even the hotel's name had a far-fetched Greek connection: It is called after its founder, Brown, a butler of Lord Byron—who died in Greece fighting the 1821 War of Independence.

One of the heartaches of travel for me is leaving a place. I grew attached to my lovely room at Brown's, with its enchanting stucco ceiling, marble fireplace with a gilded antique clock on the mantle, and vast, modern bathroom. Not a sound penetrated that room on the second floor: the stillness of Mayfair at night, as well as in the early morning, is baffling. Awakened at 6:00 A.M., I watched garbage collectors as they quietly picked through mounds of trash in a London back alley.

On that misty gray London morning, driving through streets empty of people, I had the feeling that the city was revving up. Indeed, when I arrived, I saw that Victoria Station already had.

At Victoria, train passengers have two options: they can either hand over their luggage to porters to place into the train's baggage van or push it around themselves in carts. I opted for a porter.

Boarding the boat train is a cinch—provided your travel agent has had the foresight to buy both a boat-train ticket and a reserved seat for you. In the train, you ride in compartments: two persons seated *vis à vis* two others across a wide table.

My impatience to board the *QE2* made the train ride seem longer than its ninety minutes. We whizzed by walled backyards planted with flowers and vegetables and strung with laundry, and alongside meadows of grazing sheep. Filling out the immigration form handed me by a Cunard hostess in a crisp, naval-like uniform helped kill the time until we finally pulled into Southampton Ocean Terminal.

Routine embarkation procedure takes place in the enormous Art Deco Ocean Terminal; here, passengers must go through three checkpoints: for tickets and room numbers, for immigration, and for security. I didn't object to waiting in line, for there, just on the other side of the window was the *Queen*. I was practically at the finish line—or, you might say, about to embark on a new experience!

With glee, I walked up the gangplank and finally stepped into the lounge of the mighty *Queen*. Instantly, a steward came

*(Continued on page 136)*

# The Grand Design.




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# TRAVEL: "QE2"

*(Continued from page 134)*

forward to lead me to my room. Aboard Cunarders, accommodations are called "rooms," not "cabins" or "staterooms."

What struck me instantly was the *QE2*'s contemporary, clean-cut, and spacious interior in the ship's classic, ocean-liner shell. Waiting for my suitcases to turn up, I dashed around the room on a sort of reconnaissance mission. There were bedside push-buttons to work the lights, others for calling the steward (red) and stewardess (green), and more for the radio's channels. The enormous walk-in closets with storage space for luggage and long, deep drawers would satisfy even around-the-world travelers.

Almost everything you needed to know about the ship—bars, decks, pools, meal hours, plus boarding and disembarkation facts (even how to recognize the officers' rank by their gold stripes)—was included in a small blue booklet.

For me, these relatively unimportant details added up to enormous comforts. Significant, too, was the blond paneling in my cheerful room and lined curtains for late-morning sleeping.

By 11:30, sailing time, my luggage had arrived, had been unpacked, and I was settled in. Also, inadvertently, I had met my stewardess. What I thought was a light switch in the bathroom turned out to be her call button. Miriam, my stewardess, told me that most passengers make the same mistake, so to avoid further false alarms we masked the buttons with tape. (For some reason, the bathroom light switch is outside the bathroom.)

In the nick of time to watch the ship's adagio maneuvers as she glided away from the pier, I joined the crowds of passengers on the open decks. Like Seeing-Eye dogs on leashes, chunky tug boats steered the *Queen*. Packed with well-wishers waving handkerchiefs, calling out names, and singing, the small boats that swarmed around the *Queen* looked infinitesimal from the high, open decks. Farewell is a poignant moment; merely writing about it gives me goose bumps.

As soon as the ship reached its steady, calming speed, tension mysteriously melted away, and the detached feeling of being at sea began.

The *QE2*'s daily program—which was handed to me as I boarded and was slid under my door each day—listed a surfeit of entertainments and activities. Often, I'd find as many as seven things scheduled for the same time: lectures by distinguished authors, by celebrities, or by experts on the subject of economics, history, insurance; bridge tournaments; golf and tennis practice; handicraft classes; trap shooting.

One day, trying to run through the entire schedule, I became totally undone. After that, I stubbornly stuck to my favorite shipboard routine: strolling the open decks, breathing the unpolluted sea air, swimming (there are two indoor and two outdoor pools), sauna, massage, workouts in the gym. Then, there was the unequaled euphoria of lying on a deck chair with a book, listening to the powerful sea sounds, or simply staring at the uninterrupted span of sea and sky.

Deck stewards were so solicitous. I couldn't quite decide if I was getting royal or invalid attention. Anyhow, I didn't lift a finger. They would place my deck chair exactly where I wanted; cover it with a thick blue mattress; then, tuck me in under a double-faced navy/red robe.

My personal dilemma each afternoon: take tea, which I love, or catch the four o'clock movie? If I waited for the 10:30 P.M. repeat showing, I'd miss the evening's live entertainment.

## Imagine receiving a bouquet of roses in mid-Atlantic!

Afternoon tea, as traditional as 11:00 o'clock bouillon, was served punctually at 4:00, even on deck. Each passenger had his own small tray with teapot, cup—the works. A steward went around with a mammoth assortment of the *petits fours* and raisin cake that, to me, taste even better at sea than on terra firma.

On the *Queen*—which can house and feed over eighteen-hundred passengers on a transatlantic crossing—restaurants are so cleverly designed that there's absolutely no feeling of mess-hall dining. After a million-dollar revamping, the large tourist-class dining room has been divided into five restaurants—each with a different ambience. Depending upon their room numbers, first-class passengers are assigned to one of the three first-class restaurants. In all the dining rooms, the quality of the food is excellent; first-class menus just offer more selections. (The main difference between tourist- and first-class cabins is their size.)

Every evening, as I was about to leave the Princess Grill (the red-velvet, small first-class dining room where I was assigned), the Grill's Captain would come by to ask what I'd like to order for the next evening—perhaps a special dish not on the printed menu? Standing at the ready with a pen and pad, the Captain would rattle off suggestions so elaborate they would test not only the chef's skill but my digestion, as well. (You needed to exercise enormous willpower to resist these culinary spectaculars!)

The ship's new kitchen, in fact, is an eye-opener: there, where two-hundred chickens can turn on a rotisserie and a batch of four-hundred rolls can be baked in the oven, are the facilities, too, for producing a single perfect soufflé. The refrigerated storerooms are all under lock and key, but the one that holds the caviar is double locked. Nobody could starve on the *Queen:* she carries sufficient stores to go around the world twice.

Technically, the *Queen* is a masterpiece of shipbuilding; she travels silently across the sea. No creaks, no groans. At night, I didn't need earplugs to block out strange sounds; my room was noiseless. Even the faint rustle of an envelope sliding under my door was noticeable.

Generally, the envelopes contained engraved invitations to cocktail parties given by the Captain or one of the other officers. On the *QE2*, parties are the meeting ground for passengers. Shipboard romances bloom. (It was fun to watch the pairing off of singles.) Admirers could even follow up their flirtations with flowers from the ship's new florist shop. Imagine receiving a bunch of red roses in mid-Atlantic!


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Cunard makes enormous efforts to make the sea-going easy. For instance, I never stumbled over tots walking around the decks or was annoyed by them in the dining room. Children played and napped in a cheerful nursery under the supervision of a nanny and, generally, had their meals before the grownups. A nice break for young parents—pleasurable irresponsibility.

Twenty-four-hour room service, available at the push of a button, was excellent. My room was tidied up the moment I went out. How did the steward know I was out—if he hadn't seen me leave? The signal was a shred of paper, tucked into the door jamb, that dropped out as I opened the door. A simple trick that worked.

Ships are the perfect place for people watching; and I caught myself in the act. I'd wonder: Where had the teenagers been and where were they headed? Were the young couples, some with children, returning home on leave? Aloof, smartly dressed couples who turned up only for meals looked quite unflappable. In contrast were the obvious first-timers: eager-beaver grey-haired passengers anxious not to miss a trick. It was a riveting cosmos—all ages, all nationalities.

A hard-to-resist attraction for everyone was the casino, the hot spot of the ship. It had blackjack, roulette, and row upon row of the latest-model slot machines. You could play with five quarters at one go and win bucketfuls of money.

Unexpected were the croupiers, a team of voluptuous young women from London. In the afternoon, completely covered up in flowing black robes, they looked like graduating college students. At night, they switched to slinky black dresses with very, very low décolletages.

In keeping with the *QE2*'s easy-going feeling, formal dress is not required in the evening. Yet, many first-class passengers cling to that old-fashioned tradition of dressing up for dinner. Women turn out in formal evening clothes, men in black tie (in tourist class, passengers do not). But men in normal suits and shirts and women in informal, dance-y dresses or good-looking pants look perfectly correct. The key to daytime clothes is comfort, to keep warm and/or cool, depending on the season.

On ocean liners, tipping is a ritual. For the *QE2*'s transatlantic voyages, the going rate for each passenger in first class is about $2 a day to cabin steward and to stewardess and to each of the two dining room stewards. On the last night of the voyage, when the wine steward presents your wine bill for the trip, tip 10 to 15 percent of the bill. Naturally, you tip the dining-room captain about $10—also the maître d', especially if he has seated you by a prized window table. And if you're planning a repeat journey, it's to your benefit to be generous.

For drinks at the various bars, it's simpler to pay for drinks and tip as you go. For a reserved deck chair, the flat rate for the crossing is $6, and it's nice to give a five-dollar tip.

On the *QE2*, you may charge such extras as hairdresser or barber bills, massage, purchases at the boutiques, cables and overseas telephone calls—and pay for them in one lump sum at the "bureau," the ship's equivalent to a hotel's cashier's office. Here, too, is the travel office that arranges plane reservations and cars, the post office, and the bank that's convenient for converting left-over foreign currencies into dollars.

On the last evening, tipping, paying bills, packing, and goodbyes are the main preoccupations. The morning the ship docks, there's a flurry of excitement as the *Queen* sails into New York harbor to the city's postcard-famous skyline. Suddenly, standing on the high, open deck of this "tall ship" of the twentieth century—the *Queen Elizabeth 2*—I was practically eyeball to eyeball with the Statue of Liberty. What a sensational homecoming. What a tremendous experience. ▽

## Where the "Queen" goes

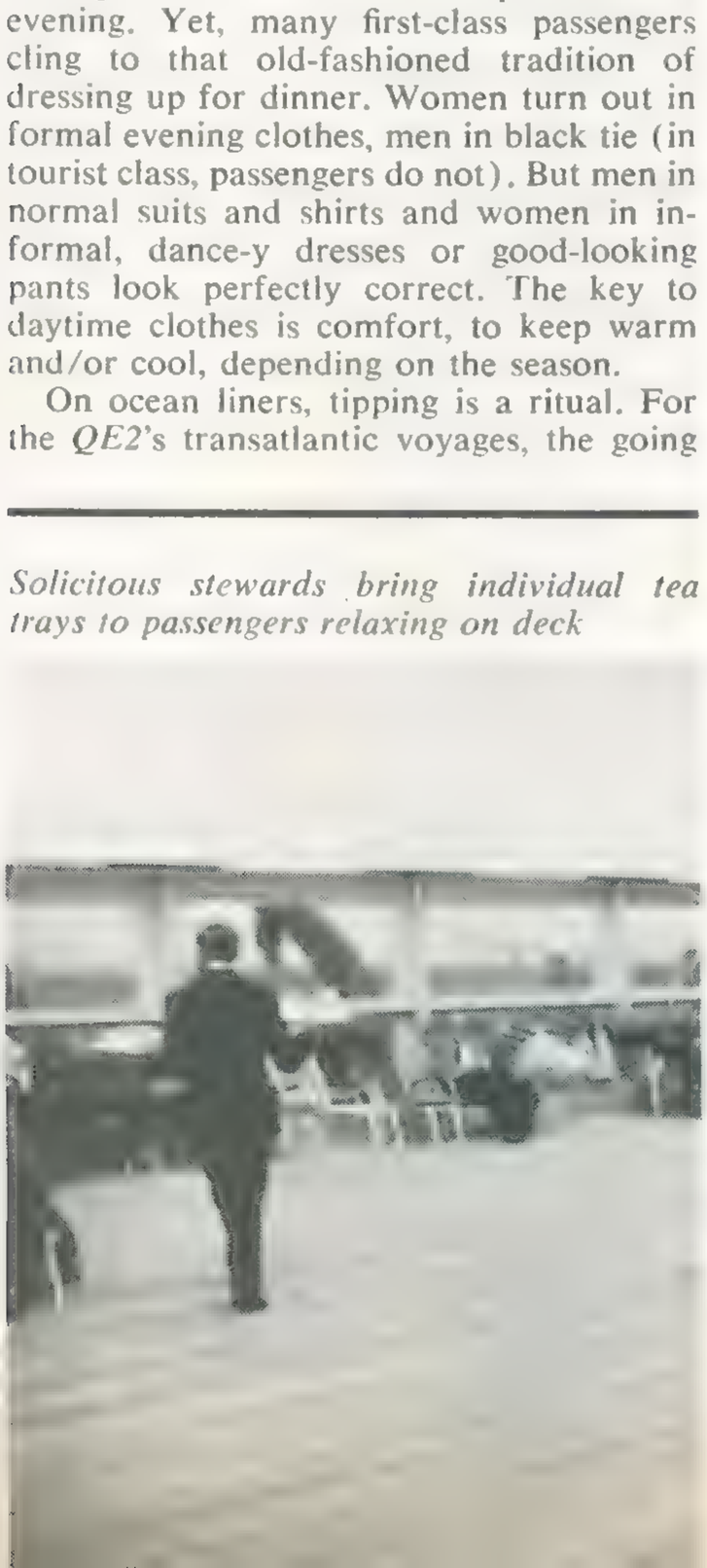
**The *QE2* has a remarkable knack for being in the right place at the right time. Now through November 27, the *Queen* is on her regular transatlantic crossings: New York-Cherbourg-Southampton and back.**

**For passengers sailing from New York on October 15, Cunard has planned a charming "package." After landing in Southampton, you can spend two days sightseeing, taking in Stonehenge and other nearby sites. Before the ship returns to New York, she will go on a week's cruise to the Canary Islands, returning to London for two days before embarking for home—for a total twenty-day sea/land holiday.**

**Then, the *QE2* gambols around the Caribbean on long and short cruises, warming up for the Christmas cruise that leaves New York on December 21. Returning on January 4, the holiday cruise includes seven ports of call and a fabulous New Year's Eve celebration at sea.**

**Cunard's spectacular eighty-day world cruise through five warm seas sails from New York on January 18. The highlight of the cruise—and a "first" for Cunard—is the stopover in the port of Dairen in the People's Republic of China. Restrictions have been lifted, and all of the fourteen hundred cruise passengers will be permitted to go ashore. On-land excursions ranging from one to six days can include Peking, Canton, and Dairen: another breakthrough for the indomitable *Queen*.**

*Solicitous stewards bring individual tea trays to passengers relaxing on deck*




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# Letter from Paris: Unexpected pleasures when the city's hot

Find museum art to take home, a new way to cook, Picasso's collection, Warhol's wine bottles, back-porch dining . . . and some new musketeers

**By Françoise Mohrt**

If you come to Paris this summer, you will be able to see France's most-waited-for collection of art, ever: **Pablo Picasso**'s personal collection. Donated to the Louvre by Picasso's heirs—and now on display in the Salles de Flore—are paintings and sketches by Renoir, Cézanne, Braque, Matisse, the customs officer Rousseau. . . . Make the most of the last hours of daylight—and miss the crush of visitors—by coming to the **Louvre** in the late afternoon: it's now open until 8:00 in the evening. This is a silent revolution in a town where museum guards in *gendarmes* uniforms still ring bronze handbells to warn when it's nearly closing time—most often at 5:00 P.M. . . .

Without carrying off the "Mona Lisa," you can still take home from Paris replicas of several works of art that actually are found in the museums: A lithograph by **Max Ernst,** signed by the artist (about $385 at the Bibliothèque Nationale, 71 rue de Richelieu), a plate by Alechinsky (approximately $130 at the Manufacture Nationale de Porcelaine, place de la Manufacture, Sèvres), or copies of ancient pendants (starting at about $25 at the Hôtel de Monnaies, 11 quai Conti). But perhaps you'd prefer to take home a few bottles of *grands crus?* The famous foodshop **Fauchon,** in the place de la Madeleine, has now, after being bombed several months ago, reopened its "cellar." There, it's **Andy Warhol** who is following in the footsteps of Pablo Picasso, Salvador Dalí, and Georges Braque: he's designed the latest labels for Mouton-Rothschild wines. . . .

Escape from city summer heat to the country just outside Paris and eat on the garden veranda of an old French bourgeois home with high-class service: At La Vieille Fontaine, 8 avenue Gretry, in the park of Maisons-Lafitte. There, you can eat fish caught before your eyes from a sea-water tank. . . . If you have a passion for fresh **foie gras** or coquille St. Jacques mousse, enjoy it in an old kitchen garden on the edge of the Rambouillet forest—at the restaurant Auberge de l'Artoire, in Le Perray-en-Yvelines. You'll be welcomed by M. Bataille, ex-head waiter at Paris's famous Tour d'Argent. . . .

The style of food in France is moving in the direction of **Michel Guérard**'s *"la cuisine gourmande":* Guérard, father of *cuisine minceur,* has written a book with *Cuisine gourmande* as its title for Editions Laffont. The food he creates is bucolic, light—but wicked, with poetic variations that give a new taste to the simplest dishes. Following Guérard in *cuisine gourmande,* chef Raymond Oliver, assisted by Dr. Michel Chast, has published (with 250 recipes) *Les Régimes gourmands* (Editions Albin Michel). . . . How a touch of vinegar can bring out the flavor of sugared peaches: You'll find this and more in delicious book *Trois cents recettes écologiques* (Three hundred ecological recipes) by Hugues de Bonardi, published by Mercure de France. De Bonardi even concocts a way to prepare zucchini flowers and **dandelion leaves with oranges.** . . .

One of the people in Paris who knows the best "juicy" addresses and recipes (since he uses them himself) is none other than director **Claude Chabrol.** Chabrol does a television series with **Paul Bocuse,** filmed in famous French kitchens . . . what a change in atmosphere for Chabrol after the prison of *Violette Nozière*! That's the new Chabrol movie that won, this year, the best-actress prize at the Cannes film festival for **Isabelle Huppert.** . . .

If Isabelle makes you shiver in her *Violette Nozière* role of overt innocence and underlying suggestiveness (she is only twenty-three years old), **Ingrid Caven,** thirty-two, is overtly sexy in her nightclub act at Pigall's (77 rue Pigalle). Dressed in a snaky black-satin sheath, lying on the piano, making full use of her hands, her shoulders, her legs, Caven sings in a husky voice reminiscent of **Dietrich, Damia, or Piaf.** . . .

Voice is making a comeback in Paris, as a whole new generation of fans discovers the opera, applauding Swedish opera singer Silvia Linden-Strand in Berlioz and showing a passionate interest in Pierre-Jean Rémy's biography, *Callas, une vie* (Editions Ramsay). **Maria Callas,** the Voice of three octaves and the woman of three destinies—those of Meneghini, Onassis, and La Scala—once wrote in an unpublished letter: "I no longer have the strength to face the arena and the lions." . . .

But today, it seems, there are new musketeers to go to war: Men such as **Gonzague Saint Bris,** whose call-in radio show, Open Line, creates its own sense of drama every night from midnight until 1:00 A.M. . . . **Jean-Edern Hallier** (author of *Chaque matin qui se lève est une leçon de courage*—Each morning that comes up is a lesson in courage) who irrespectfully requested, at less than forty-five years of age, a seat in the **Académie Française.** (He got seven votes out of forty) . . . and **Bernard-Henri Lêvy,** who is throwing himself into the making of a two-hour film—his ambition for which is to tell, in all simplicity, in his own way, the history of the twentieth century.

People are not without chutzpah in Paris this summer! ▽

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"We loved dining outdoors. The lights
of the ships and of Hamilton
in the distance. Just lovely."

"The water is absolutely perfect for skiing.
Just the right temperature. And the
fellows who run
the boats are
very good.
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# Health

Addiction warning . . . allergy relief . . . ozone sparers to save your skin . . . and how to give yourself away

**By Melva Weber**

## ALCOHOL AND DRUGS: A WOMEN'S EPIDEMIC?

*Betty Ford's courage in recognizing and tackling her alcohol and drug dependency has spotlighted a widespread problem affecting women in particular, according to Muriel Nellis, a Washington, DC, drug expert and consultant. In her report, "Drugs, Alcohol, and Women's Health," sponsored by the government's National Institute on Drug Abuse, Mrs. Nellis gave these facts and figures:*

- *Drug and alcohol misuse often go together. One study of women alcoholics found 80 percent of these women used other drugs as often as alcohol.*
- *Middle-aged, middle-class women are especially susceptible to misuse of drugs prescribed by their doctors to help them "cope." Internists, general practitioners, and obstetrician/gynecologists prescribe about 80 percent of the mood-altering drugs.*
- *Some 60 percent of psychotropic (mood-altering) drugs, 71 percent of antidepressants, and 80 percent of amphetamines are prescribed for women.*
- *An estimated ten million Americans are alcoholics. Half are women.*

## NEW-PARTNER CYSTITIS

**Many women have a single bout of cystitis, a bladder infection, at the beginning of a new sexual relationship, said Martin Macklin, M.D., Ph.D., of Cleveland's Case Western Reserve University. After that, something happens among the bacteria in the urinary and genital tracts that seems to prevent recurrence. New-partner cystitis is so common, reported Dr. Macklin in *The New England Journal of Medicine*, that he routinely asks young women patients with cystitis if they have recently started a new sexual relationship. Eight out of ten of the patients answer "yes."**

**New-partner cystitis does need to be medically treated, added Dr. Macklin; but it's reassuring to know, if the illness is the kind associated with a new sexual relationship, that it's likely to be a one-time attack.**

## PHASEOUT OF THE OZONE-EATERS

**In mid-December, manufacturing of almost all aerosol containers that use chlorofluorocarbon (Freon) propellants will stop, and other kinds of dispensers will take their place.**

**Three government agencies—the Food and Drug Administration (FDA), the Environmental Protection Agency (EPA), and the Consumer Product Safety Commission (CPSC)—worked together to ban the propellants after scientists predicted that buildup of these gases in the upper atmosphere could destroy the earth's protective ozone layer, increasing ultraviolet radiation and causing skin cancers, damage to animals and plants, and climate changes.**

**Most manufacturers already have alternate types of dispensers for products formerly in aerosol containers, such as deodorants, antiperspirants, hair sprays, and household products.**

**A very small proportion of spray or foam dispensers—such as vaginal foams, respiratory inhalators, and some insecticide bombs—are exempted from the ban.**

## HOW TO ESCAPE FOOD INTOLERANCE

People who react violently to certain foods may be able to eat them and experience mild symptoms or none at all after taking prescribed preventive medication, according to a London research team reporting in *The Lancet*.

Four doctors at Guy's Hospital Medical School tested patients who had severe sensitivity to particular foods such as mussels, pork, chicken, eggs, and cream, which produced acute pain, nausea, vomiting, and diarrhea. The symptoms might be caused, the physicians theorized, by excessive prostaglandin, a potent body substance; therefore, nonsteroid anti-inflammatory drugs that inhibit release of prostaglandins might prevent or relieve the symptoms.

In five out of six patients who took the medication and then challenged themselves with their particular forbidden food, the preventive dosage was successful. A woman unable to eat sweet corn, eggs, bananas, milk products, and other foods was treated with the potent drug indomethacin, was then able to eat an egg and experienced no symptoms at all. Other patients given ibuprofen or therapeutic (large) doses of aspirin could take previously untolerated foods without reactions.

For patients who can't or won't give up foods they're sensitive to, the London physicians suggest their doctors may try preventing or treating the symptoms with anti-inflammatories.

## MATERNITY-WARD REVOLUTION

When it comes to having a baby in a hospital, American women are making themselves heard about what they want in medical services and hospital facilities, and the prestigious American College of Obstetricians and Gynecologists is listening. At a clinical meeting, Charles E. Flowers, Jr., M.D., of the University of Alabama, told fellow obstetricians that women are demanding to have their husbands with them during labor and delivery, instead of the men's being kept outside. In fact, said Dr. Flowers, a well-prepared husband may even help with the delivery. Mothers also want to hold their babies as long and as often as they choose; a reasonable demand, said Dr. Flowers, as long as both safety and well-being are protected. Items Dr. Flowers said women do *not* want: routine "prep" shaving and intravenous fluids, considered not necessary in normal births; enemas, which are not needed, according to Dr. Flowers, if the rectum is empty and delivery is to be prompt and normal.

In Boulder, Colorado, the construction of a new obstetrics wing at Community Hospital gave women the chance to have their say. Diana Korte and Rebecca Scaer, with help from the March of Dimes, organized a seven-hundred-woman survey, found that women in Boulder wanted many of the same things: the right to have husbands in labor and delivery rooms, their babies with them in the recovery room, to breast feed shortly after birth; and they do not want formula or sugar water given their newborns. They also want to warm their new babies with their own bodies instead of having them warmed separately and artificially, later want their older children to be allowed to visit. Community Hospital in Boulder plans to provide the wished-for services in every way possible.

## RECYCLING THE USED BODY

Under the Uniform Anatomical Gift Act, you can donate your body or any part of it, after your death, for organ transplantation, tissue banks, or anatomical study. Organs, particularly kidneys and eye corneas, are needed to save lives and sight of others. Body parts such as bone, skin, blood vessels, and intestine sections are needed for surgical repairs of the living. A highly informative booklet by Bowen Hosford, J.D., of the National Institutes of Health, tells how to make such gifts and how to indicate your wishes about the disposition of your body. Besides carrying a donor card and (in states that permit) indicating donor status on your driver's license, you should inform your family members of your wishes and have your doctor note it in your patient file. For more about how to make the most personal contribution of all, write for the booklet, "How to Donate the Body or Its Organs" (NIH 77-776), Consumer Information Center, Dept. 661-F, Pueblo, Colorado 81009.



"Even my dry hair
can get the greasies."






"Now I've got Agree.
Goodbye greasies."

# Agree Creme Rinse & Conditioner helps stop the greasies.



Consider this.

**Some creme rinse & conditioners contain oil which causes the greasies.**
It's the oil in these creme rinse and conditioners that can cause oily, greasy hair—the greasies. So, regardless of your hair type—oily, dry or normal—if you use an oily creme rinse and conditioner, you too can get the greasies. Now, consider this.

**Agree is 99% Oil-Free**
Because of its unique formula, Agree Creme Rinse and Conditioner helps stop the greasies. Yet, Agree gives you excellent wet combing and conditioning. Used regularly, the conditioners in Agree help protect your hair from the potential damage of combing and brushing.




**Does Agree really work?**
Yes. In a series of salon and home tests, people like yourself were asked to use Agree and compare it with a leading creme rinse and conditioner. Test results show that most people prefer Agree's formula over this leading creme rinse and conditioner. People found Agree to be less oily/greasy whether their hair was wet or dry between uses. *It actually helped solve the problem of the greasies.*

**Agree's Wet Combing is Proved Effective in Detangling Hair**
More tests were conducted at the Hair Care Laboratories of Johnson Wax. A laboratory instrument (commonly called an Instron) measured the force required to remove tangles. Agree's effectiveness was measured against a leading creme rinse and conditioner. *Agree proved easier in removing tangles.*



*The people of the Hair Care Laboratories, Personal Care Division of Johnson Wax, believe that Agree is the finest creme rinse and conditioner available in either salons or retail stores. Try Agree. We think you'll be delighted.*

Agree is available in three formulas. Regular, For Extra Oily Hair, and Extra Body with Balsam.




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"B & H,
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17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Aug. '77.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

# VOGUE'S eye view

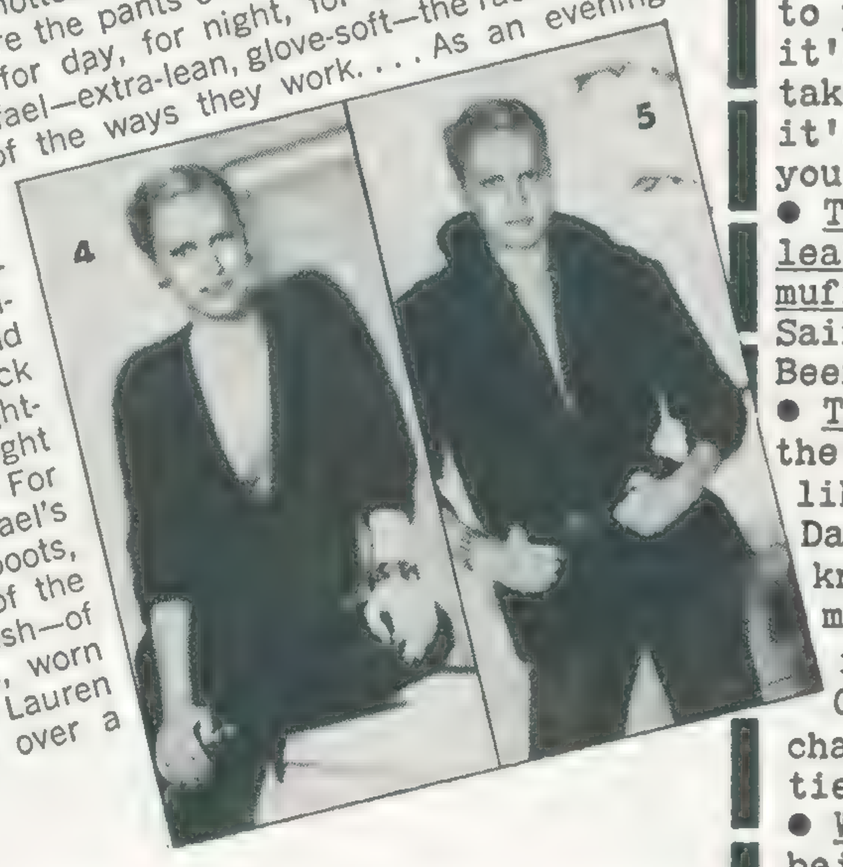
## The pants to own now—black leather jeans!







● This year's "hottest" look: black leather pants, narrow as jeans. They're the pants everyone wants to collect, to wear nonstop for day, for night, for everything. These **(1-5)**, from Rafael—extra-lean, glove-soft—the raciest line! Here, some of the ways they work. . . . As an evening look **(2)** with a beautiful silk top—Versace's pleated and rhinestone-button blouse—and sexy high-heel glitter sandals. . . . Another kind of evening **(4)**—easier, cozier—black leather jeans and a wonderful night-time sweater—wonderful color!—bright purple angora, from Joan Vass. . . . For day **(3)**, leather on leather—Rafael's fur-collared black leather jacket, boots, and a bare-neck T-shirt (Fruit of the Loom). . . . The look—and dash—of leather with fur **(5)**—the jeans, worn with a black mink vest (Ralph Lauren for Tepper), belted in silver over a bouclé wide-shoulder shirt.







## It started with a camisole...

● Day and night, the camisole—or a version thereof—just keeps going as a dressing essential. Over and over, bare little tops in charmeuse, cashmere, knit . . . under all this season's coverings—slide-y little jackets, shirts, sweaters, in everything from flannel to fur, silk to leather. . . . Versace did a mauve silk camisole dotted with rhinestones **(6)** under a short jacket with slightly wider shoulders . . . and a white cashmere camisole and cardigan **(7)**—his new "sweater set"—patterned with pearls and silver-y thread, with pleated flannel trousers. . . . The play of texture and shine—for a casual evening **(8)** Calvin Klein's beige crochet cashmere camisole with bronze charmeuse shirt and brown corduroy jeans. . . . Great day look **(9)** from Rafael—the sheerest loose-ribbed "sweater," under a flannel shirt, tweed jacket. . . . At night **(10)** a bare rust charmeuse wrap-around top (Anne Klein) with Dior's black beaver spencer jacket and the black leather jeans—newest texture mix, new glamour-with-ease.




Errol Sawyer

LURE OF LEATHER,

SURPRISE OF SUÈDE

The big leather and suède story...not only in clothes, in accessories, too. Would you believe jewelry...a bra? Would you dare? One witty piece transforms a look.

● Jewelry gleams, moves, flirts! Judyth Van Arminge's earrings, bracelets of suède... alive with feathers, rhinestones, crystals. The other extreme... a leather bracelet, nailhead studded. At La Bagagerie.

● Brousseau's leather hat, like a Nehru cap, but soft, unlined... to push down, shape. If it's rigid, structured, takes itself seriously, it's not the hat you want now.

● The hit-of-color leather or suède mufflers...from Yves Saint Laurent, Geoffrey Beene, Bobby Breslau.

● To tie up any look... the bolo--a string tie like a cowboy's. From Dante, sculptured gold knots on leather... mock jewels on leather from Judith Scher. And Christopher Trill's chamois four-in-hand tie, leather bow tie.

● When it's not adorned, bejeweled...leather looks best in its natural state... raw-edged, no turning under, no finishing. First in this class... Red Wall's wonderful leather clutch... a single strap to carry like a French schoolbag.

● Belts are back to real, straightforward, leather. Coach's rugged classic...the best! And Dorothée Bis's... hard-edged, a man's plain gunmetal buckle ...but in brilliant colors. (These hard belts newest cinched over velvet/silk/satin softness.)

● Sensational...a black leather bra...sensuous, soft as satin...under an open silk blouse, an evening jacket. By Judyth Van Arminge.

● Gloves...the gamut... from Saint Laurent's rhinestoned, tasseled, thinnest leather gauntlet...to Trussardi's tough, topstitched pigskin.

# You sleep close to 3,000 hours a year. Why not make the most of every minute.

**Introducing B 23 night cream from Orlane.**

Before you can help aging skin to look younger, you must first define aging skin. And that is precisely what B 23 night cream is all about.

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But even without lines, skin looks older when it loses its natural radiance.
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# THE NEW CASUAL DRESSING

## WHAT'S KEY...WHAT TO COLLECT

**Given: when you talk about casual dressing you're talking about the kind of dressing most women everywhere prefer.** But, within the broad framework of casual, there are degrees of dressing and there are certain differences. **One woman's casual country-only way of dressing is another woman's everyday bread-and-butter dressing.** Depending on where you live, how you spend your time, and your own personal style, casual takes on a particular meaning. However you define casual, there are some things that always apply: separate tops, sweaters and jackets, pants and skirts—the whole world of sports clothes. And—as a base for dressing—what always applies: pieces that go together and make a look. Having an all-of-a-piece look puts you that much ahead of the game—and makes getting dressed that much easier. What follows here: a guide to the best new casual pieces—and the changes in casual dressing this year....

**If you're making a list of collectibles, put something knitted at the top**—one of the new knits—thick, hefty, *substantial.* These are big-needle knits—hand knit or with the look and texture of a hand knit—nothing flat, nothing thin. In fact, the difference in knitting is the biggest difference in casual dressing this year. And it's knitting that goes a lot further than a sweater—jackets, 3/4 coats, longer coats, long cardigans, a dress-and-gilet. All the fashion points are made—over and over—in knit. The new knit gives shape to clothes, sharpness and definition—and a new line that starts with more width at the shoulder. The newest knitted tops are short and square. But knitting goes to every length; if you're a tunic-and-pants dresser, you'll find tunics in the new knitted textures—and you'll find a whole new look to a tunic.

**Don't think that knit automatically means wool or woolly:** one of the things you see again and again is chenille—a lighter weight of chenille, sometimes clipped—and knitted into all the key shapes. Whatever the knitting, it's not there as a nice little extra—knitting is the main ingredient, it sets up the look. And it's knitting that keeps the ease going—nothing else gives you as much shape with as little construction.

**Sweaters as sweaters haven't stood still, either. There's the news of angora**—soft, but not cream-puff-soft—V-neck pullovers, camisoles, short drawstring tops, cardigans. And the colors!—purple, azure blue, plum, wine, écru with a luster to it. If you're looking for a little sweater to wear at night, this is the place to look.

**There are smaller "under" sweaters that go under the big knits, that go under a shirt, a jacket, or both.** They're not simply shrunken versions of other sweaters; they make up a new category of sweater-dressing. Included: sheer—*very* sheer—ribbed sweaters in muted colors like olive or grape—a cobweb of color under a tweed jacket or bouclé shirt. There are heathery little T-shirt sweaters with a new lower (collarbone clearing) neckline to wear under a crunchy knit pullover....**A variation on the same theme: the new "sweater sets,"** which are not crewnecks-and-cardigans together. Instead, you'll find a lacy knit camisole with a matching knit jacket, or crocheted cashmere under a slide-y charmeuse shirt. It's always bareness with some kind of covering and it's a very good look at night with thin flannel or jersey pants.

**Something else that's changed: the way you buy sweaters.** If you want an under sweater, you want it small ...the sweater as a jacket works better one size larger...and when you want a top for a skirt or pants, you want just the right size. To get the sweater that's really going to work, you have to know what it's going to work as before you buy.

**Knitting isn't the whole story. Just as important: suède and leather.** Suède, soft as silk for a top thin enough to tuck into pants...for a soft wrap-top you can belt as easily as an overshirt...suède for a silky, shirred gilet that slips under a jacket, or a thin suède vest that slips over a matching suède shirt... suède pants that would, in another year, have been grey flannel. The point is: suède is used the way any fabric is used—and it's used over and over. **The real collectors' items: this year's suède jackets**—ribbed or smooth suède, short and belted, or a blouson—a version of an aviator's or baseball jacket. The best are ungimmick-y: beware the epaulettes and military hardware—suède this good doesn't need anything in the way of trimmings....And what goes for suède, goes for leather. When it's right, it's worked just the way fabric is worked without any "toughening up." The best leather jacket—a little wrap-jacket in leather thin-as-silk.

**And the best leather pants—the best pants, period, this fall—black or dark-brown leather, narrow and lean and racy as a pair of jeans.** The newest way to wear them is to wear them for evening with a beautiful silk blouse and the sexiest sandals in the store, or to wear them for an easier evening with a wonderful-color sweater.

Other pants-to-collect: pants in twill or covert cloth—the only borrowing from menswear that works. **Any pants you look for now should be narrower—a lot narrower than last year's—and they should be straight.** The same narrowness—and straight line—holds for a skirt. But don't confuse narrow with 1950's tight—the new skirts have 1970's ease. The key textures: wide-wale corduroy, lustrous as velvet, and nubby-textured tweed. **Expect to find—with all the changes in casual pieces—a change in the accessories that go with them. The first difference: a real belt.** If you were going to buy only one new accessory, this is the one to buy. A gutsy leather belt—Western in spirit, or just straight and sharp, with added texture interest—whipstitching, brass studding, chenille. If it's not a belt, it's a wide, buckled cummerbund that holds the waist the same way....Bags have changed—they have more body, more construction to them without being stiff little boxes. They're a good manageable size in slightly more rugged textures: raw-edged leather, stitched leather, reptile. The Western mood goes on here, too—one of the best-looking bags around is a take on the saddlebag. But a word of caution: too much Western at once is too much of a good thing. Only go for one piece at a time... and go for it in a way that's slightly unexpected—e.g., a Western belt with a black velvet jacket and velvet pants at night.

**Color—some hit of bright color—goes with everything.** Color in a short fringed kidskin or suède muffler...a gutsy boot...a gauntlet glove ...the color of "gem" stones mixed on a pin or on a ring. Again, a little goes a long way.

What's true of accessories is true of all fashion this fall—there's more to everything—more texture, more shape, more richness. **But the best looks have less to them: the line is sharp, neat, and it doesn't take a lot of pieces.** If you have a thick-knit pullover, narrow corduroy skirt, a good-looking belt and boot, you have enough. And you have the look...the news. The proof is on the next page....



in a rich, deep shade he calls olive wood. To wear over skinny skirts, pants . . . over and over. Perry Ellis for Portfolio, in wool, about $130. Late Sept., Saks Fifth Avenue; Woodward & Lothrop; Jordan Marsh, Omni; Carson Pirie Scott; Judy's, California. On these eight pages: hair, Christiaan; makeup, Ariella. Accessories, next to last pages. One thing that never changes . . . your skin's need for moisture. Frances Denney's Super Smooth

# OUT

# IN

All across the board, in the American collections . . . casual has character! Starts with the new crisper silhouette that goes for all dressing now — the broader shoulders, the narrowing down from there, the shorter proportion of sweaters/jackets. The way nothing droops or slides . . . everything has defined line, real shape. And the shape doesn't come from shoulder pads or any kind of tough construction. It comes from the exciting textures — terrific knits, supple suèdes and leathers. More excitement . . . the way they mix, move from day to night. The most dramatic change to the eye, the touch . . . the new knits. If you think "knit" is something flat and thin . . . think again. Look at the sweater on this page, the cardigan on the next. Everything from a small gilet to a full-length coat has body, bold bold pattern, the look of big-needle hand knits. And always the marvelous play of textures . . . Ralph Lauren's shawl-collared Shaker knit sweater over a cashmere dress . . . Mary McFadden's fluffy mohair top over slinky charmeuse pants . . . Gloria Sachs's bulky pullover over a narrow tweed skirt . . . Paula Saker's cable-knit gilet over a knit dress. And suède and leather aren't used in the old sense of a shearling jacket or a one-shot accessory . . . they're basic "fabrics" used as freely as grey flannel ever was — i.e., the most important pants this year — the black leather ones you see on page 145. The best jacket to belt over a sweater, a dress — Geoffrey Beene's little ribbed suède number. Or Kasper's tissue-thin suède blouson to wear as you did crêpe de Chine last year. Nothing punk or military about them. They're part of a whole new wonderful way to look, starting right now, right here. . . .

**NOW...SPORTS CLOTHES**
**WITH MORE REAL CHARACTER. STRONG,**
**GUTSY, BOLD...BUT NOT TOUGH!**
**ON THESE EIGHT PAGES, THE KEY LOOKS...**
**THE CREAM...FROM AMERICAN DESIGNERS**
**(THEY REALLY INVENTED CASUAL!)**

# FRONT

*Left:* The [illegible] that [illegible] Wearable [illegible] everything [illegible] [illegible] [illegible]

# OUT IN FRONT

A WHOLE NEW WAY
WITH KNITS...
STRONG, GUTSY, BOLD!
A NEW PROPORTION
...BIG, UN-BLOUSY TOPS
SETTING UP
SLIMNESS BELOW



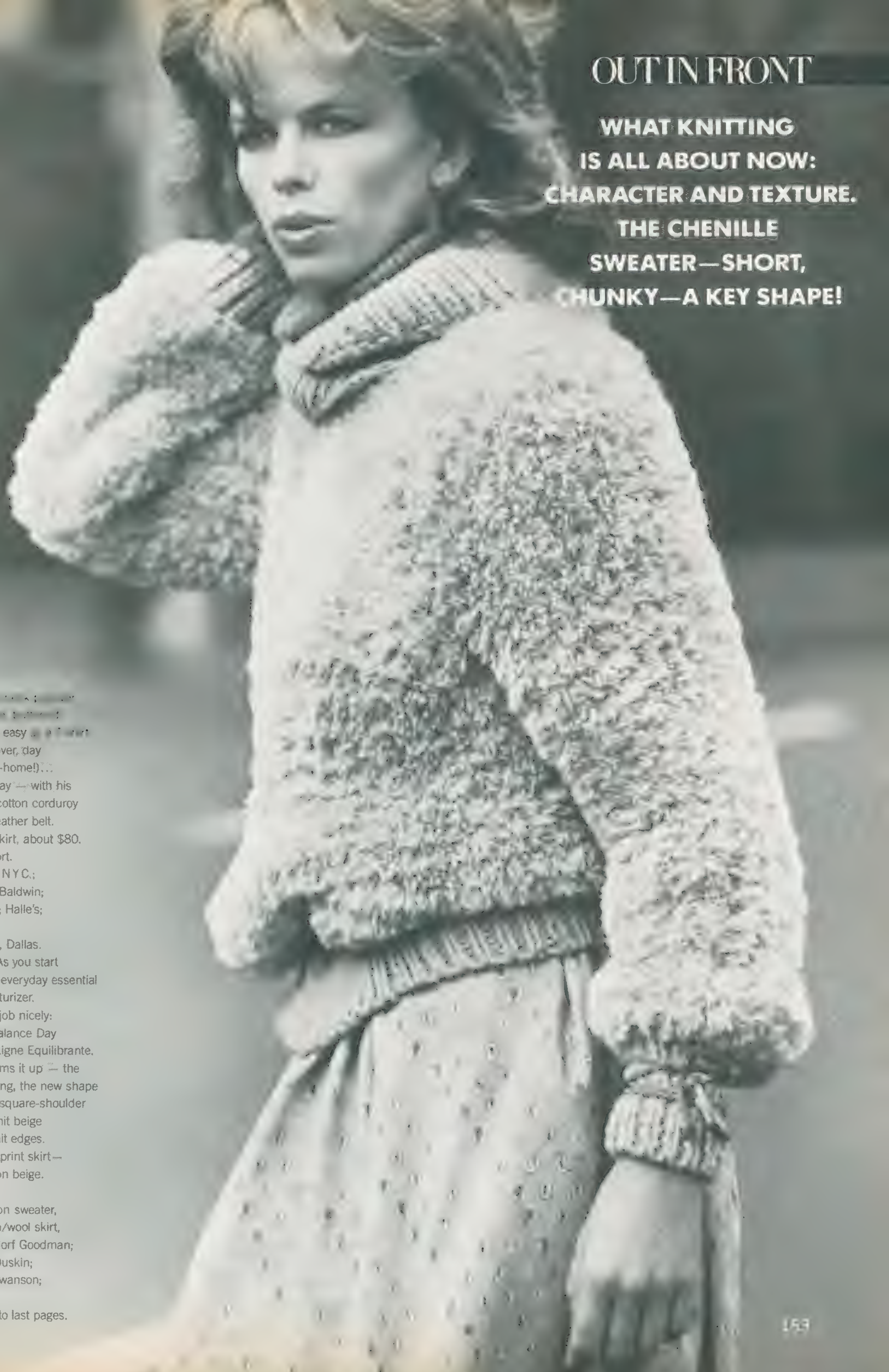
**THE NEWEST "SWEATER"—THE SWEATER IN SUÈDE. IT MAKES A DIFFERENCE WITH SKIRTS, PANTS... DAY INTO EVENING**



Arthur Elgort

# OUT IN FRONT

**WHAT KNITTING IS ALL ABOUT NOW: CHARACTER AND TEXTURE. THE CHENILLE SWEATER—SHORT, CHUNKY—A KEY SHAPE!**



[illegible]
on the shoulder—so easy.
To wear over and over, day
and night (think at-home!)...
to wear first, this way—with his
narrow aubergine cotton corduroy
skirt and a gutsy leather belt.
Top, about $190; skirt, about $80.
Kasper for J.L. Sport.
Saks Fifth Avenue, N.Y.C.;
Garfinckel's; John Baldwin;
Helen of Memphis; Halle's;
Carson Pirie Scott;
The Carriage Shop, Dallas.
Beauty reminder: As you start
a new season, the everyday essential
is still a good moisturizer.
One that does the job nicely:
Lancaster's light Balance Day
Cream from their Ligne Equilibrante.
*Right:* Geoffrey sums it up—the
new mood in knitting, the new shape
of tops. His short, square-shoulder
sweater in hand-knit beige
chenille, ribbed knit edges.
And a soft Paisley print skirt—
pink, green, blue on beige.
Both, Beene Bag.
Acrylic/nylon/cotton sweater,
about $160; cotton/wool skirt,
about $130. Bergdorf Goodman;
L.L. Berger; Nan Duskin;
Halle's; Hovland-Swanson;
Neiman-Marcus.
Accessories, next to last pages.

THE APPEAL
OF A JACKET THIS
LENGTH, THIS SMALL.
IN SUÈDE—
THIN, RIBBED—
HIT WITH COLOR

[illegible] suède [illegible]

[illegible]

[illegible]

his very modern fragrance.
*Opposite*: The suède jacket goes
[illegible] and on! Here, in a wonderful
thin bronzing suede,
shawl-collared, softly-gathered
[illegible]
Belted over a matching
shawl-collared tissue-faille blouse
(acetate/rayon; about $76).
[illegible] corduroy skirt
[illegible]
[illegible] Barr; Neusteter's
[illegible]
[illegible] Helena Rubinstein
Skin Life Collection Gingerspice
Brush On Cheek Color,
Cantaloupe Lipstick.
These eight pages: hair
[illegible]; makeup, Ariella.
Accessories, next to last pages.

## OUT IN FRONT

**NEW**
**TEXTURE MIX:**
**SUÈDE-WITH-CORDUROY.**
**NEW BALANCE—**
**AND DASH!—**
**THE SQUARE-SHOULDER**
**SHORT JACKET,**
**NARROW SKIRT**

DE

go

# ALL-OUT LIGHTS... die



Goldie Hawn, Academy Award winner ...could be the funniest actress anywhere...starring in *Foul Play* with Chevy Chase, TV's "off-the-wall" funny man. (The start of a great new comedy team?) Next movie, *A Trip With Anita* opposite Giancarlo Giannini. In real life, Goldie's married to Bill Hudson; mother of a son, Oliver; three dogs; one cat. Here, the girl-of-the-golden-giggle...into the spirit, freewheeling fun of these clothes.

*Opposite: To play with...movable glittery flowers on Sonia Rykiel s mohair sweater (about $164)...gloves on a string. At Henri Bendel; Hattie; Marshall Field; Marie Leavell; Country Club Fashions*
*Left: Goldie kicking up her heels ..Ralph Lauren's take on the cowgirl—best après-ski, après-anything look. Hand-loomed wool blanket/skirt/shawl (about $550); hand-knit wool vest (about $124); chambray cotton work shirt, (about $48). Late August, at Henri Bendel. The clincher...this year's top accessory...Ralph's signed, limited edition" brown lizard belt with a sterling-silver buckle. On these and following two pages hair, Harry King; makeup, Way Bandy. Accessories, next to last pages.*

Albert Watson



# ALL-OUT DELIGHTS... goldie

*Left: The appeal of Americana, even the glasses Ralph Lauren style. Plaid prairie skirt...fringed, buttery chamois shirt. Take the shirt out of context. Think of it over sleek grey charmeuse...bronze suède pants...! Skirt, cotton flannel, about $136, shirt, about $260. Late August, Saks Fifth Avenue; Nan Duskin; Montaldo's; Woolf Brothers, Kansas City, Neiman-Marcus. In the lighthearted spirit of these clothes, Ralph's new fragrance called...what else? Lauren*

*Right: Really modern night dressing Geoffrey Beene's way...unbeatable! Thin thin russet leather, the longest gold strings glowing at the neck, cuffs. Comes with black velvet pants (Cantoni/The Ideacomo Group). About $996. Sept., Bergdorf Goodman; John Baldwin; Higbee's, Stanley Korshak; Dayton's; I. Magnin. Accessories, next to last pages.*

Albert Watson

# FRONT RUNNER

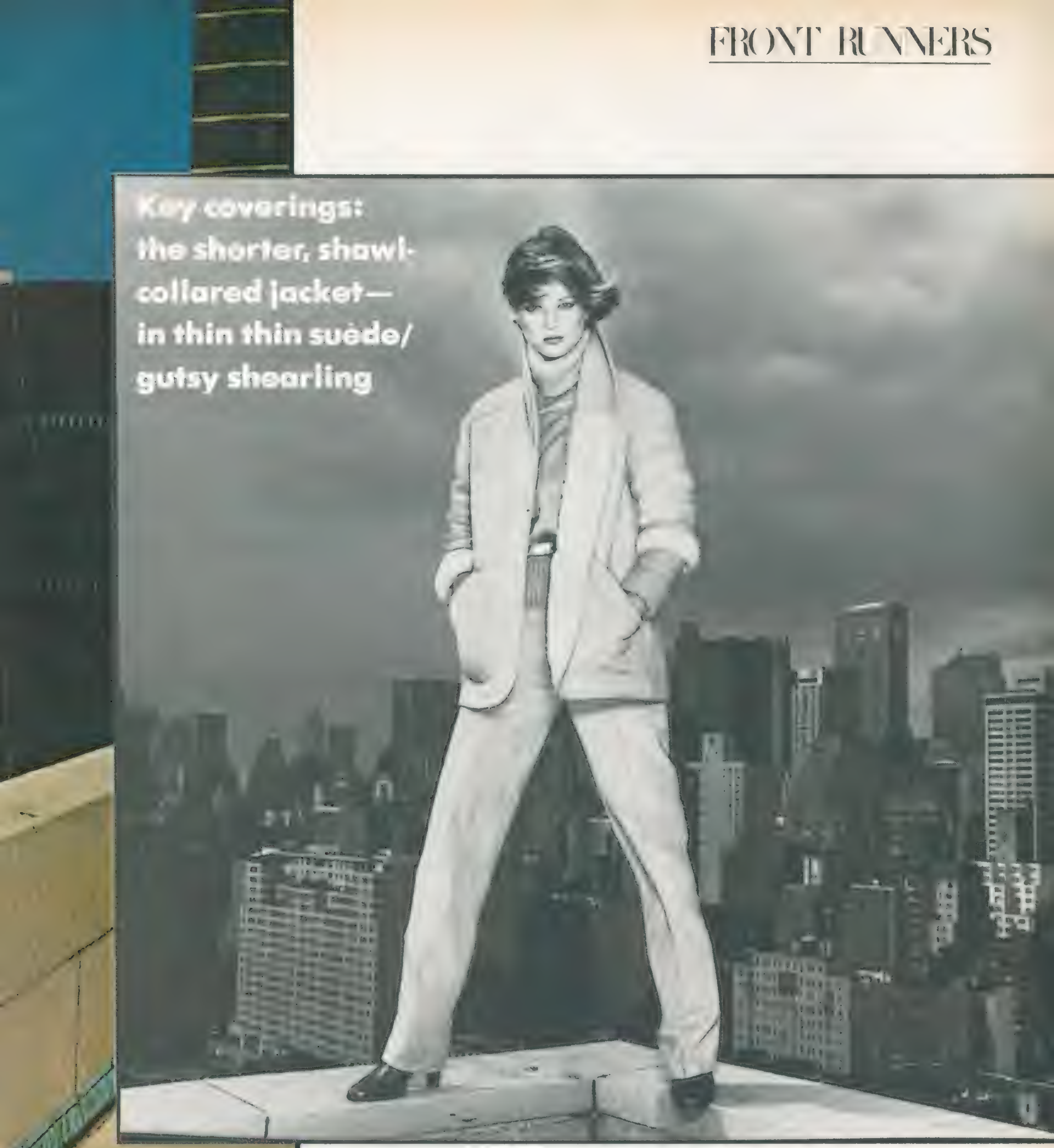
**More dash...more of the news. Here and on the next 8 pages, all the different ways casual-dressing goes to town—goes anywhere! —with this year's style and upbeat spirit...**




Coats again! A coat with real line (the shoulder is where it starts), with texture with the ease-over-everything that makes coat-dressing such a pleasure. Far left: Kalon... Mann...

S






*Left: Twice the interest, twice the news*
*Oscar de la Renta does a 3/4 coat*
*over a belted wrap jacket,*
*narrow pants—in quilted suède as thin*
*as silk (the surprise!).*
*For Ledaspain (Colomer Munmany).*
*Coat, about $340; jacket,*
*about $340; pants, about $300.*
*Elizabeth Arden Salons; Nan Duskin;*
*Lillie Rubin-South & West; Jacobson's.*
*The news of sheer-textured face color:*
*Coty's Frosted Mango*
*for cheeks, Hot Crimson for lips.*

*Above: A new kind of [illegible]*
*in the mix of textures—*
*sand-colored pants and a shearling-lined*
*suède jacket. The rest—the shape,*
*the kid mohair sweater*
*is squared-off, clean and easy.*
*Bill Haire for Friedricks Sport*
*Jacket, about $700; sweater, about $150;*
*alpaca/wool pants, about $140.*
*Bloomingdale's; Halle's,*
*Claire Pearone; Stanley Korshak;*
*Bullock's. Accessory information,*
*next to last pages.*

# FRONT RUNNERS



# Knitting slides from day to easy-evening with new options, inviting textures

**1.** The way a gilet—lacy white knit with extended shoulders—turns the look of pants-dressing at night. Here, with pleated wool crêpe trousers, white georgette collarband blouse. Breckenridge by Edie Gladstone. Acrylic/wool/mohair gilet, about $38; polyester blouse, about $35; pants, about $55. Late August, Bloomingdale's, NYC; Montaldo's, Jordan Marsh, Florida; May D&F, Diamonds, Bullock's.

**2.** Updated—everyone's favorite casual sweater—the slightly oversized V-pullover in a new crunchy-textured grey Orlon/wool knit, oatmeal knit edging. Pierre Cardin Knits. About $60. Late Sept., Bonwit Teller, NYC.

**3.** Right-now country dressing in textures to watch: a classic beige crewneck with nubby taupe-color Berber yarn woven through and soft beige corduroy pants. Wool sweater, from Pendleton, about $30. Cotton corduroy pants, Knockabouts by Country Sophisticates, about $40. Hamburgers, Baltimore; Bell's Traditionals, Asheville, NC; Tartan Corner, St. Louis; Kerr's Sport Shop, Beverly Hills.

**4.** Sometimes texture means added softness—i.e., the slide-y dolman-sleeved pullover in white angora blend knit. The kind of sweater that goes with grey flannels for day (shown here), at home with satin or thin suede jeans. Stanley Blacker for Women. Angora/wool sweater, about $50; wool pants, about $65. Bloomingdale's, Woodward & Lothrop; Jacobson's, Stanley Korshak; Jackson Graves, Bullock's.

**5.** As dressed as knitting—and a suit gets this season: a longer pullover and pleated skirt in silky-textured rainbow knit, over a soft-tie taupe crêpe blouse. St. John Designed by Marie Gray. Acrylic/linen/wool knit suit; polyester blouse. About $320. Saks Fifth Avenue; Goldsmith's, Memphis; Lillie Rubin-South & West; Jacobson's, Bullocks Wilshire. Accessories, next to last pages.

# FRONT RUNNERS

There's an added
dimension to
sweaters now...
more detail...
more pattern...
more texture

*Left: The difference is in the easy collar on the V-neck, the way the yoke is ribbed...and in the way you wear it now...cinched in with a real leather belt. Camel-color lamb's wool sweater (Geelong), about $55. Matching pleated pants, camel's hair blend (Scotney Mills), about $94. By Dalton. At Nanu Moda Boutique, NYC; Montaldo's; Jackson Graves; Woolf Brothers; Famous-Barr; Neusteters; Bullock's.*

Albert Watson

*Above: What turns a classic cashmere? — Argyle plaid... the excitement of pattern, the hit of color. Two shades of grey, bright red, black...on lighter grey. About $115. Slim grey wool flannel pants, about $90. By Jaeger. At all Jaeger International Shops. Accessories, next to last pages. One constant in all the changes ...your skin always needs protection... in any season. Neutrogena Lotion for Hand and Skin makes it easy.*

# FRONT RUNNERS



**New thinness in leather, new line on a sweater-and-skirt—narrowing, slit to show the leg**

*Above, the look—and feel—of leather this fall... any season: Bill Atkinson's glove-thin grape leather jacket (about $280) over narrow brown wool lino trousers (about $100). Late September, Bergdorf Goodman; Rich's; Hudson's; Frost Bros.; Levy's, Tucson, AZ; Bullock's...Beauty tip: Skin may need extra attention after a summer outdoors—which makes this a good time to try Keri Lotion—moisturizing, fresh scented.*

*Right: The texture, the line—the leg! Gloria Sachs' take on the new proportion—a natural hand-knit wool tweed sweater (about $240) over a side-slit natural wool tweed skirt (about $100). Late September, Lord & Taylor; Higbee's; Famous-Barr. These pages: hair, Kerry Warn of Molton Brown, London; makeup, Sandra Linter. Accessory information, next to last pages.*





Now ...a different night dressing:
pared-down, simplified,
easier,...totally seductive!
On these four pages, the key looks
from Europe...a new narrowness of line,
the news of a dress over pants,
the lushness of fabric,
the way black (*the* color)
has shine, texture, glitter.
*Left,* the "most dressed" most women
will need/want to get...
a pants suit...trim but not
man-tailored, spare but very sexy
The way Marc Bohan did it at Dior...
the jacket shorter, straighter,
square-shouldered ...arrow-narrow
pants...in shiny "crinkle" satin.
Viscose/acetate, about $1,100.
Martha; Kreeger's, New Orleans.
The finishing touch...Dior's
delicate lily-of-the-valley
scent, Diorissimo.
*Opposite,* the newest pyjama —
the dress over pants.
Valentino's — a man's robe.
Here in black, bubbly silk cloqué
sashed over slinky paillette pants...
the raciest legs ever!
Dress, about $780;
pants, viscose/acetate, about $700.
From the Valentino Boutique
collection. At Bonwit Teller, NYC;
Valentino Boutique, Washington, DC;
Montaldo's; Sakowitz; I. Magnin.
On these and following two pages:
hair, Bruce of Jean-Marc Maniatis;
makeup, Anne-Marie Barthélemy;
location, Musée Galleria, Paris.
Accessories, next to last pages.

# A NEW KIND OF NIGHT DRESSING

Helmut Newton



# NEW NIGHT DRESSING

Basile's take on the new pyjama
..the "lean can be soft" concept.
*Left:* the body revealed
by sensuous silk charmeuse..
the dress slashed to show
more of second-skin pants...
the blue tulle sash at the hips.
And for women who never thought "print"...
the boldness a black ground gives
bright flowers. D'Este silk,
The Ideacomo Group. About $580.
Bergdorf Goodman; Nan Duskin; Hattie;
Right Bank Clothing Co.; I. Magnin.
*Right:* everybody knows black jersey
dresses. But this one!
From Givenchy, .
new ease for big evenings.
It just wraps around the body,
on the bias. And every curve shows.
More dazzle...the gold-embroidered
waist. Halter-top dress
in rayon matte jersey (Hurel), about $650.
Givenchy Nouvelle Boutique.
Saks Fifth Avenue; Givenchy 5, Miami,
Atlanta, New Orleans; Jacobson's;
Sakowitz; I. Magnin; Frederick & Nelson.
To heighten the effect...the exotic touch
of L'Interdit by Parfums Givenchy.
Accessories, next to last pages.

Helmut Newton

# People are talking about people...



MARLENE DIETRICH
*Eternal allure . . . new movie*

Californians **Howard Arnold Jarvis** and **Paul Gann** . . . their "people's revolution" Proposition 13 . . . its landslide 65 percent for-it California vote with its instant nationwide copycat interest, its cutback repercussions. And this **Michael Harrington,** "man of the democratic left," on-target *New York Times* sum-up: "I was . . . appalled by the passage . . . yet there was a core of progressive truth in the tax revolters' complaint. The positive way to respond is by a radical reform of the *entire* tax system. . . ."

## Dietrich and Bugs Bunny

**Marlene Dietrich,** and her first movie appearance in seventeen years, *Just a Gigolo,* opposite good actor, veteran glitter-rocker **David Bowie.** Scene: 'twenties Berlin. Dietrich, a Baroness, masterminding a corps of gigolos, recruits Bowie, a hussar, into her patent-leather-haired, tango-tea crew. Rumor: Dietrich did her one scene in an isolated set—only director **David Hemmings** present; Bowie did his part after Dietrich left. Fact: Dietrich does a dazzle scene, also sings the title song, is eternal allure—in a face-tight, beauty-teaser black-lace veil. . . . Seeping down from the freshest, fresh-minded New England preppies: delight in summer revival **Walt Disney**'s *Fantasia*; a keen respect for **Susan Sontag** and **Andy Warhol.** "They're the biggest influences," says one sixteen-year-old preppie. "It's **Bugs Bunny** and **Henry James** for us. That's how it is. Both ends—nothing in between."

## Diana Nyad and Nancy Lopez

**John L. Marlow,** M.D., of Columbia Hospital for Women, Washington, DC, who lensed prizewinning CBS-TV documentary *The Miracle Months.* Rerun: late this month. This noble astonisher on-screens the moment of conception through gestation and birth. What makes *Miracle Months* unique: Marlow's use of fetoscopy, the insertion of very small telescopes through the cervix to look at the living fetus in the uterus. Says Dr. Marlow: "Our first attempts at exploring outer space were photographic missions, so why shouldn't we apply our photographic tools and techniques to explore inner space?" . . . Valiants **Diana Nyad** and **Nancy Lopez** and what these two wonder women have in glorious common. Clue: this *cri de coeur* from Diana's upcoming autobiography *Other Shores*: ". . . I want to do something unprecedented in the world of sports—something so outrageously difficult it would go unmatched for many, many years."

## Wolfgang Amadeus Mozart and the Sundance Kid

Manhattan's "Mostly **Mozart**" festival going very much **Schubert** this summer, what with this being a Schubert celebration year: A perfect concourse of heart-balm sound—Schubert adored the music of Mozart. . . . Hollywood movie-star ladies suddenly getting their hands on man-sized payloads. **Barbra Streisand** has been the lone star woman on the million dollars or more per film for years. Now in that league: **Diana Ross,** maybe **Faye Dunaway, Jane Fonda** climbing fast. Taking off somewhere above half-million rung: **Jacqueline Bisset, Ali MacGraw.** Set-and-ready to go up, up: **Diane Keaton, Genevieve Bujold, Jill Clayburgh, Sally Field.** Hollywood's a woman's box office again. . . . Britisher **Bruce Chatwin** and his search-for-lost-worlds book, *In Patagonia.* Perfect all-summer-long reading, this high adventure, real-life quest culminates at the world's end—Patagonia, Tierra del Fuego. On Chatwin's way: prehistoric monsters, Butch Cassidy and the Sundance Kid, a parcel of walk-away men and traipsin' women, Samuel Taylor Coleridge and Edgar Allan Poe, Darwin, an English maiden lady in search of marvelous flowering shrubs. Miss Nita, the maiden, traveled the globe with one suitcase and always one evening dress. "You never know," she said, "where you'll end up."

—LEO LERMAN



Horst

J. CARTER BROWN: the

# man who has everything

"Born to win" might well be the motto of J. Carter Brown, director of the National Gallery of Art in Washington, DC, and the fastest rising new star in the art-world firmament. Young, rich, wellborn, well-married, and well-placed both socially and politically, Brown at forty-three has more power and greater prospects than any other museum director in America, if not in the world. His most recent triumph, overseeing the planning and construction of the widely acclaimed new East Building of the National Gallery, has put him in the spotlight where, given his brains, ambition, energy, charm, and, last but not least, connections, he is sure to remain. For Brown is one of those increasingly *rarae aves:* the right man at the right place at the right time in history. Groomed from early youth to assume the position he now occupies, Brown epitomizes the disappearing values of America's cultured New England blueblood aristocracy that stressed the civic responsibilities of the rich and the powerful and the central role of culture in a civilized society.

These values, insofar as they are preserved any longer, are handed down from generation to generation in the élite schools where Brown was trained. Educated as an administrator as well as an art historian, Brown was graduated a Phi Beta Kappa from Harvard University, took an additional degree at the Harvard Business School, was sent off to Europe to study with connoisseur Bernard Berenson in Italy, attended courses at the leading European centers for art history, and returned to the United States to finish his studies at the prestigious Institute of Fine Arts in New York City.

*(Continued on page 251)*

# In three hit movies—"Network," "Annie Hall," "Julia"—the best Hollywood designers look at the American woman—and it's you

Since only at its peril does Hollywood fail to pick up on the trends of the times, we should have guessed that coming around the corner of the 'seventies was not—surprise!—still one more chapter in the Adventures of Paul Newman and Robert Redford but: Movies about Women. And not in the soap-opera way that movies used to be about women—we are actually beginning to see on the screen women we might conceivably see and talk to and even know in real life. They may not always be lovable women, but they are *recognizable* women with recognizable aspirations, hang-ups, involvements, strengths, frailties, successes. What's more, *they look real;* they fit our image of what is most attractive about women today. Hair, makeup, clothes—everything about these women rings true, and we respond to them instantly.

We watch Jane Fonda, in *Julia*, walking along the beach in those lanky, *beautifully* cut trousers, and that is the way any one of us would want to see ourselves. We see Faye Dunaway literally kill for ratings in *Network*, and the next day we hit every store in town looking for that white crêpe de Chine blouse. All it takes is one glimpse of Diane Keaton in her banged-up fedora and baggy pants, and we take up the *Annie Hall* look as though it were a burning cause. . . . The interesting thing is that these clothes aren't exactly strangers to us—they're what contemporary dressing is all about.

But for films to be whetting our appetite for such clothes—to be making us long to own what we see on the screen—this is a giant step in a whole other direction. After all, these are the folks who brought us (brought us up on!) Mildred Pierce, Working Woman, Grubbing Her Way To Success in a Few Little Glamour Numbers by Milo Anderson. They're giving us something very different today. And while it doesn't start in the Wardrobe Department—there is a new concept of women that comes first, and a new breed of actress to embody it—Wardrobe is where it all comes together. . . . Here, and on the following pages, three of the top new costume designers talk about how they've helped to turn around the image of women in films: Theoni Aldredge of *Network*; Ruth Morley of *Annie Hall*; Anthea Sylbert of *Julia*.



## "NETWORK" DESIGNER THEONI ALDREDGE

### By Edith Loew Gross

One of the more eventful moments in recent fashion history took place not in a showroom at 550 Seventh Avenue but on movie screens across the country—specifically, in *Network*, when beautiful-but-ruthless TV executive Faye Dunaway appears in a simple, classic, perfect white blouse of silk crêpe de Chine. The effect of that blouse on women in the audience was galvanizing: everyone had to have it. (Betty Dorso, who runs *the* boutique in Beverly Hills, recalled in Vogue that right on the heels of the California opening, more than a dozen women came in wanting to buy the "*Network* blouse.")

Now a craving for costumes worn by glamorous movie stars is not in itself unusual; women have fantasized themselves in everything from Jean Harlow's bias satins to Vivien Leigh's green-velvet curtains. But Theoni Aldredge's costumes for *Network* have nothing to do with fantasy—we don't even think of them as costumes. They appeal to us in a way that would never have occurred to Hollywood designers of the past—simply as enormously attractive clothes that would work very well in our own lives.

Theoni Aldredge has a theory: "Movies of the 'forties and 'fifties were a Never Land—another world. Those people on the screen were *this* much higher than real human beings. Everything about them had to be elevated: even if the star were playing a poor woman, the designer would put her in a nightgown of pure silk satin because a star had to be treated like a star. In the theater, this was never the case, and I think the reason we are so much more realistic today is that a lot *(Continued on page 252)*

*Theoni Aldredge, above, for "Network," costumed Faye Dunaway (opposite and below) in "enormously attractive clothes that would work well in our own lives"*



"NETWORK": Duna

SMASH-HIT

Michael Alexander


way meant business
WOMEN

SMASH-HIT WOMEN

# "ANNIE HALL" appeal: whimsy, Keaton fun

## "ANNIE HALL" DESIGNER RUTH MORLEY

### By Alexandra Anderson

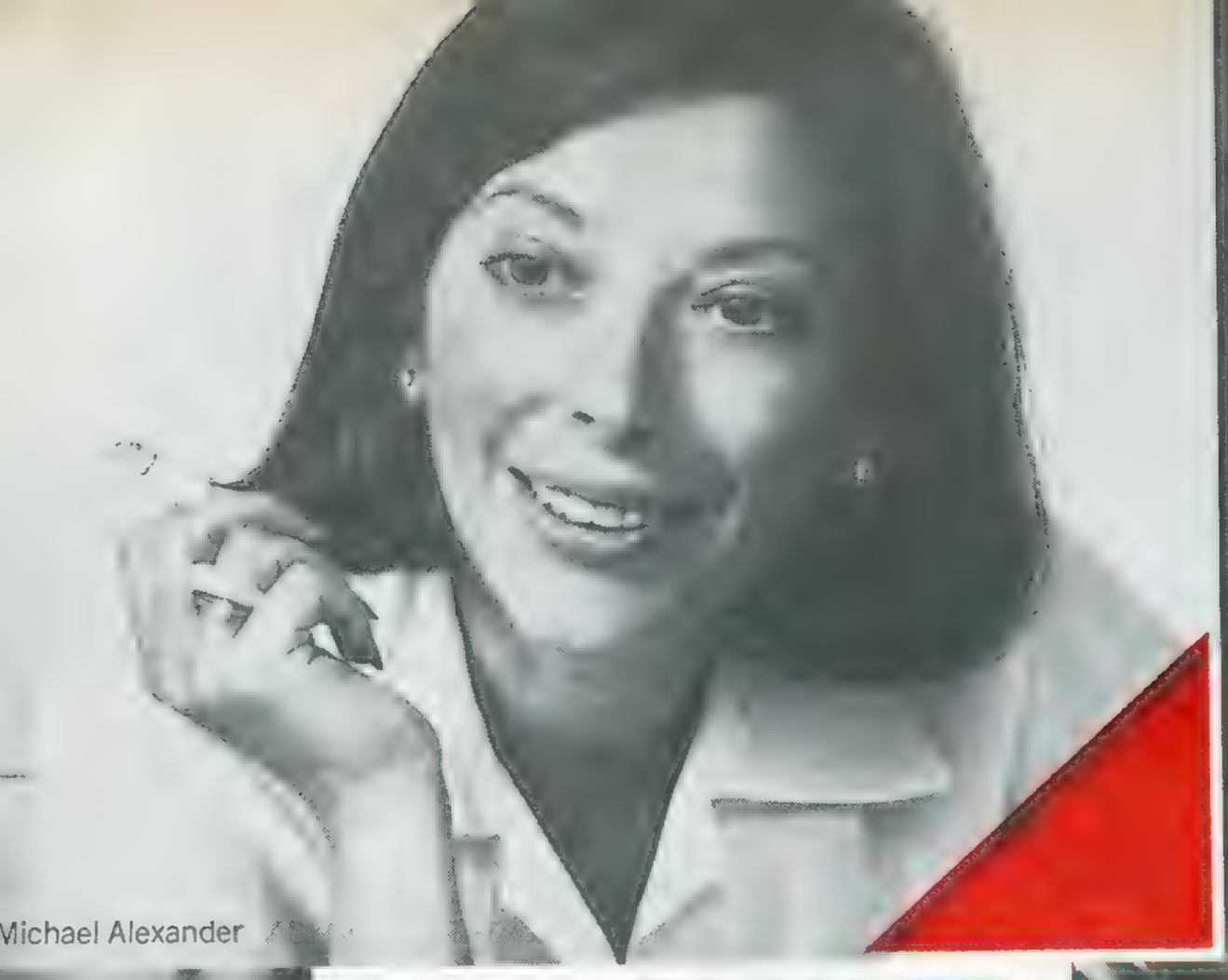
Ruth Morley is still surprised by the wholesale real-life imitations of the "Annie Hall look" that she created for Diane Keaton in that by-now legendary movie of a modern nervous romance. "Now, people tell me that all the girls in Paris and London are turned out like Annie Hall," she exclaims, "it's crazy; it's practically become a household word!"

The unexpected impact of Morley, a long-time costume designer for films and theater, on how American women dress has made her more of a celebrity than many fashion designers. No stranger to designing for contemporary movies, Morley also designed for *Diary of a Mad Housewife, A Thousand Clowns,* and *Taxi Driver,* and she loves doing what she calls "modern films." But working on *Annie Hall,* she says, she "never especially concentrated on Diane Keaton's clothes, and particularly loved doing all the period stuff. We did loads of 'forties and 'fifties stuff—scenes at Coney Island from Alvy Singer's past that were cut later on."

Why have so many women embraced that rueful, Chaplinesque, baggy-pants-and-vest look that Keaton appears in after the tennis-game sequence in the movie? Ruth thinks some of it was that Annie Hall's look coincided with a general recycled and put-together, eclectic style, coming on ever since the gentle demise of the late 'sixties "rich hippy" clothes began the rush to old uniforms, army pants, and Victoriana. "Also," she says, "since it is not a designer-dictated style, anyone can gather up pieces from her closet or the neighborhood thrift shops and small New York *(Continued on page 252)*

*Ruth Morley, below right, created for Diane Keaton (left and right), in "Annie Hall," a "recycled, put-together, eclectic style"*





Michael Alexander

## "JULIA" DESIGNER ANTHEA SYLBERT

### By Jill Spaulding

Anthea Sylbert is Greek, dynamic, articulate, and deeply interested in the possibility that her costuming of *Julia* has influenced the contemporary viewer's sense of herself. She sees film as today's most successful medium for a fashion message, both because of the scale of its image, and the length of time you are exposed to that image. "I don't think films can *make* a fashion," she says, "but they can make it understandable because you live with it for two hours."

**Have the designer's problems changed since the "Golden Era"?**

**Sylbert:** The need for accuracy has replaced the need for glamour as our motivation. The problem is still to make a movie star look like a movie star, but within a framework that I set up very carefully. Before, designers began with the stars and took the look from *them*. I start with the script. Then I look for snapshots of actual people in the relevant period or *(Continued on page 253)*

*Anthea Sylbert, above, for "Julia," gave Jane Fonda (right and below), Vanessa Redgrave a 'thirties look that seems right now.*



# "JULIA": Fonda intelligence, self-searching

# woman's survival

Equality feels wonderful, but liberation itself can bring its own kind of stress. Today's woman is pressured into difficult choices. Whether or not to work outside her home...Whether to raise children or to opt for a two-person family...Whether to combine job and motherhood

## question 1: "Will I be able to manage

### By Cathleen Medwick

It is 7:00 A.M., the moment of quiet before waking up. My husband is enjoying his second five minutes of "snooze" on the alarm clock. One dog is stretched out, entirely horizontal, a dead weight on my feet; and the other, much larger, is snoring lightly on the floor by the bed. I am experiencing, as always, that moment of exquisite clarity in which I realize that, were I to do nothing at all, the day would continue toward evening, summer transmute into autumn, I would gracefully grow one day older and be none the worse. When this moment comes, I am always absolutely surprised.

By 7:30, I am sitting in sunlight, beneath the dormer window of the room which my father wishfully calls "the baby's room," and which I refer to as "my study." I am gazing out over a rolling field and imagining the marvelous book of poems that I will have written—the tense here is inevitably future perfect—when I am a regal middle-aged poet. It's the same book that was to have sprung Athena-like from my twenty-one-year-old head in a hand-bound and illustrated volume, with which I would have modestly rocketed into the literary world.

In reality, I am about to catch the 8:10 train to New York City, to work. I am, oddly enough, elated at the prospect. It means that I am not, in fact, a suburban housewife, encapsulated in the tiny, perfect world of Larchmont, New York, a town that decided, years ago, never to evolve into anything. I am not going to suffer my mother's fate and live between Saks and the A&P, with rigidly scheduled excursions to P.T.A. meetings and class plays. I have no baby, present or on the way. I have a husband, but he doesn't need me home by 6:00; and, if I don't cook dinner, he can eat junk food happily forever. Though I live perilously close to my

## question 2: "Can I stay at home withou

### By Anne T. Fleming

After five years of working at home, my husband has just taken a twelve-hour-a-day job, leaving me a daytime widow, childless, to wander through the hours absolutely alone, often never leaving the house for days at a time. This is the way, I remember in his new absence, that I always meant to live—in silence, writing when I could, reading always, making small delicate meals of bread and Brie that I can carry to bed at whatever hour I choose. I don't think this isolation was a conscious choice so much as a bowing down to a personality hardened long ago. Too many people make me too excited; I cannot hear myself think. I certainly cannot write well with other people around. The thought of sitting in a newspaper city room of clicking typewriters appalls me. I don't want to hear the fear of others trying to survive in a professional circus; I certainly don't want anyone to see my fear.

The shyness that years ago made me hide under my mother's skirts when company came hangs onto me despite the well-polished armor of liberated bravado that I put on when I leave the house. But to carry such an armor all day through work days would be too much. So I stay at home, armorless, sometimes lonely, but mostly exhilarated by the tiny habits of my bachelor existence: the way I dress to work—I cannot type a line in a bathrobe nor read when my hair is dirty; the way I play a certain record at a certain time in the afternoon of every day; the way I play with my hunger, concocting from noon on, in my head, the delicacy I will later eat in bed; the way I refind passages in books I have left idle for years.

There is a calculated randomness about these days; I let them seem to tumble carelessly over me, knowing always how much

## question 3: "Must I be superwoman to

### By Carole Suplina

I would not change my life. If, by some fluke of fate, I became independently wealthy, I would continue to work. I don't want to trade my child in, and I like being married. But, a few months after I returned to work, a friend of mine called me and asked me to explain what it was like to combine marriage and motherhood with the beginning of a new career. That's what I was doing. I was starting all over again.

I asked her why she was interested; she said she had a tremendous urge to return to work herself. My response to her then was, "Take two aspirin, get into bed, and I hope the urge will pass by morning." And I meant it; because, at that point, I felt so pulled between work, my home, my child, that nothing was fulfilling.

In trying to play out this superwoman, and that's exactly what I think we try to do, I had made my life more chaotic than ever. The more I looked for order, the more I achieved nothing but sheer craziness.

Now, I have to say a few words about craziness, because I think anyone who truly opts for three such diverse roles that require such diverse skills and that are bound to be conflicting has to expect an amount of craziness. And that craziness has not disappeared in the four years that I've continued to work. I've learned to deal with it better. It's been more in proportion to reality.

What's really made the change over the four years is that I began to understand that in no way could I be, nor did I really want to be, a superwoman. And I began to think very carefully about all modern-day clichés. Because the superwoman is made up of modern-day rhetoric. It all has some truth, and I won't dispute that there are certain parts of it that are entirely truthful. However, I think there are many underlying messages and statements that we can't really

# manual: JOB/HOME STRESS

or to deal with each separately. Coping takes new attitudes, sometimes seems to require superhuman energy. Here, from three modern young women, looks at the basic questions facing us. On the following two pages: some experts' solutions to the "superwoman" problems.--L. D.

## both marriage and career?"

childhood home, I am distressed by the fact only twice daily—leaving the house in the morning and returning at night.

And yet there is that morning hour—the soft light that soothes and inspires—and my sure knowledge that, were I not working, my depression would begin as soon as my husband drove away and would continue, with blessed intervals of sleep, until he returned. I would watch the hours like an impatient commuter, waiting for the slow train, evening, to come to rouse me.

What about the joys of staying home? Even suburbia can be lovely in the morning: the air as fresh, almost, as you'd imagine the country to be. At the end of the road, a small harbor that *might* be in New England—but isn't. The truth is that you can afford to be domestic only if you live in the woods. There, you could produce a hoard of rosy children who do nothing but climb trees, and everyone would admire your pioneering spirit. But you can't be earthy in the suburbs. Even if you wear flannel shirts and jeans and walk your dogs in the cool morning dew, you are still, in the eyes of the world, a latent housewife who gets her kicks from a whiff of air freshener —a woman whose mind is soothed not by the open sea but by the blue horizon of a "bathroom bowl" as immaculate as her heart.

The very word "housewife" conjures up every fear that my generation—the generation of American women now tottering on the edge of thirty—was raised on. The fear that we suddenly will find ourselves in aprons and bouffant hairdos; the fear that we will step into our Volkswagens, only to find them transformed into station wagons; the fear that, one day, we will awake to find that we have become our own mothers: women without careers, who gave it all up for the children and never entirely forgave themselves or us.

*(Continued on page 254)*

## t losing my identity?"

work, how many words I require of myself each day, feeling a not unpleasant guilt if I don't do that work and rewarding myself if I do with a small, secret pleasure—five more minutes of a certain TV game show, a certain kind of ice cream at a certain distant store, a walk on the beach with my dog, a phone call. That is the bottom line of why I stay at home: I have no use, finally, for anyone else's rewards but my own and no desire to have to court those rewards.

Staying at home might be a matter of guts; it might just as easily be a matter of fear, the fear of failing in public but knowing all the while that failing in private is all that counts to me. Though I have the guts to stay at home, there is a fine line, as there is for many women these days, between my guts and my fears. They often somehow seem to be the same thing.

Digging around the other day in my memory file, I found two women who had enchanted me in high school, one with her beauty, the other with her brains. Both of them are now, like me, stay-at-homes. They have, to my mind, made a gutsier choice than I have made. They have decided to stay at home and raise children. That is their work—work, in both cases, well done and deeply loved, but work hard to justify in cocktail-party conversation; work that other women, newly sprung from homes into careers or eager to be sprung, dismiss with a somewhat confused mixture of pity and envy.

I have felt both things for both women, wishing, as ambitious women do, that I could mother with the same joy and ease that I see in them. The brainy one lives far away in a rainy state with an older husband, a four-year-old son, and a new baby on the way. She bakes bread and raises a vegetable garden and reads to her child and makes

*(Continued on page 254)*

## combine work with motherhood?"

evaluate until we're within the struggle.

Each person has to look into those clichés that are going to be interfering with her life. I've chosen the four clichés that gave me the hardest time. And I don't know why modern-day clichés are harder to fight than the traditional ones. We all laugh about the blushing bride. Pink and white babies. But somehow the idea of being a superwoman maintains itself. We read about it all the time. We fantasize about other women being more capable than we are.

The first cliché and the one most often heard is that quality of time with your child is more important than quantity of time. I agree with that, absolutely. No argument with it. But I think two things are forgotten, when we talk about quality of time. The first is the telephone syndrome, and I'm convinced this is a universal among mothers. You're home with your child, and you're home because you want to do something with your child; the only problem is that your child doesn't want any part of you. The children are off, occupied; and you begin to wonder, "Why am I home?"

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## The Experts' Answers ▶▶

# The Experts'

# Handling it all—career, husband, childrer with time and joy for yourself, too

EDITOR'S NOTE: *What happens when you find that you're not a superwoman but you have to act like one? Many of us are balancing job, husband, house, children—two or all of these. And any woman may find her circumstances suddenly changed: we can all get a crack at superwoman in today's open-opportunities world. So far, advice on how to cope with the stresses of our non-traditional combinations of responsibilities —fatigue, guilt, just plain overload—has been scarce and highly theoretical. Here, some down-to-cases aid from experts in the field, from a conference on the two-career marriage conducted by University of Pennsylvania Department of Psychiatry doctors Ellen and Perry Berman, Margaret and Howard Baker, four psychiatrists who are also parents.*

## Have you got what it takes?

The career woman, like the career man, has energy and intelligence, tends to be a perfectionist. She sets high standards for herself and for everyone around her, needs to be in control of situations, gets anxious when she can't be. Unless she learns to cope, she may quickly be thrown into a feeling of worthlessness when things don't work out perfectly for her.

## Were you born for supereffort?

The career woman was, most likely, either a lonely or an only child, who got lots of attention from her parents. She either came from a home where her mother worked—and thereby provided a role model for her —or had a career-oriented father and a sad, frustrated mother—a negative role model—who may have warned her "don't get trapped like I did." In following her mother's advice to have a career, part of her still feels bad because, in doing so, she is not able to identify with her mother—something that, subconsciously, women want to do.

## Can your husband stand your job?

If he's supportive and accepting of her career, the career woman's husband may be a man whose own mother worked. He comes from a warm, nurturing background, and accepts his own nurturant feelings. He may also come from a close, clinging family, and therefore look for an independent, assertive wife as a welcome change. The husband who comes from a traditional background and is inflexible in the way he sees marital roles will have difficulty accepting and supporting his wife's career.

Without her husband's support and approval, a wife won't be able to devote the time and make the commitment needed to develop a career. She'll find that, instead of a career, what she has is a job.

## Does every marriage have your problems?

Couples often wonder whether problems are a result of their careers or if it is they themselves who are the causes. It's important to know that, whether or not both spouses work, there are issues common to all marriages that must be resolved:

The power problem: who's in charge? Some partners are very obviously the power holders; others exert their power through passive resistance. It's ironic that the spouse who cares the least about the marriage (and therefore has the least to lose if something happens to it) holds the most cards.

The intimacy problem: how much distance or closeness you want to maintain with your partner? Each marriage partner has a different need for closeness, or has different needs at different times. These needs seldom match.

The boundaries problem: who else is included in the marriage relationship? Children? Extended family? Friends? Lovers? One spouse is often more comfortable with letting other people into the relationship than the other one is.

## "Contracts" that can make marriage work

In two-career families, various life styles are developed to help resolve the issues and to deal with the two careers. What happens is that certain verbal or nonverbal agreements or "contracts" are worked out. In the traditional contract, the husband's career comes first; if he gets transferred, the wife is the one who gives up her career to go with him. Even though she holds equal occupational status with her husband, her primary role is seen as homemaker and mother. Her career is considered a "hobby," to fill her extra time.

In the neo-traditional contract, the wife receives encouragement for her career from her husband, but she still has the traditional responsibilities for children and home. Both spouses are trying to find more egalitarian roles, but they're still caught in the middle between a traditional contract and one that allows the wife more freedom.

The matriarchal contract: the wife outdistances her husband in her career level, her earning power; her needs and career come first. Most couples feel uncomfortable with this sex-role reversal, and it is rare.

The egalitarian contract: there are no sex-related divisions of labor. Spouses share all household tasks, and the child care, equally. This kind of marriage, too, is still very rare. And, the doctors pointed out, exactly equal sharing is often difficult because it sometimes isn't efficient to have two people responsible for the same job: for examples, food shopping, getting babysitters.

Many couples, during the course of their marriage, experience role cycling, that is, have different kinds of contracts as their lives and needs change.

## Competition begins at home

Competition between spouses is another form of power struggle. You compete for each other's attention, as well as the attention of the outside world. If you find yourself ahead of your husband in salary or recognition for your work, you may feel quite uncomfortable. Many wives who are "ahead" in their careers cut down on their competitiveness with their husbands in other areas, such as sports and games, allowing their husbands to be "good" at something in their own right. Life is easier the less competitive you are with your partner, if you allow yourself to "go for blood" in one or two areas of your lives, but not in all.

## Can he trust you?

Mutual trust is another issue that goes along with competition. Nonworking wives are often jealous of their husbands' careers—wonder whether their husbands love their work better than them. When wives have their own careers, it is often the husbands who wonder, "Can I trust you to love me if you work? Will you 'be there' for me even when you are off with other men on a business trip? Will I still come first? Can you be strong and assertive and not hurt me?"

# Answers

By Sandi Cushman

## The sex-squelcher: fatigue

The issue of intimacy is also complicated in the two-career marriage, and one major cause is time—its scarcity. Most couples find that they are suffering from the symptoms of overload, the condition that stems from trying to be super-people, perfectionists who can accomplish everything. The symptoms of overload are: being tired and irritable, losing or gaining weight, developing various psychosomatic ailments—headaches, stomach problems, and experiencing a diminished sex life. It's not the working wife's assertiveness but her fatigue that may cause the couple's sex life to be less satisfying.

## Unloading the overload

In order to deal with overload, you first determine where you're overloading and then make changes in time allocations and your life style. You have to learn to say no.

At the conference, participants were asked to chart their time expenditure on three circular diagrams. Try this to see where your hours are going: Divide the first circle according to how you *think* you spend one hundred waking hours a week, using any categories you choose: career, housework, time with husband, time with children, personal time, etc. The second circle is for the way you ideally would like to spend your time. The third circle is for how you see your spouse's actual week—studying these circles will suggest ways to reorganize your time.

First consider the amount of emotional responsibility you have in your life: that is, tasks that you make sure get done, even if you don't actually do them yourself. For instance, although you may not cook, you draw up the shopping lists, suggest menus, direct the housekeeper. Many wives find that they are emotionally responsible for a great many of the things that get done in their homes.

Working wives also find that they need, and are not getting, enough private time—time to spend just by themselves on activities that are of interest only to them. Husbands often have difficulty recognizing this as a legitimate need, and feel that any "extra" time their wives have should be spent with them. It's immensely helpful if husbands acknowledge the balancing act their wives are performing.

Finding time for each other is also important when two people care about maintaining their marriage. When they can stand only a limited amount of closeness, keeping busy with careers is often an "out." Weekend marriages, in which husband or wife commutes to another city during the week, and returns on the weekend, in which partners live apart for most of the year and get together only once every few months, are usually a sign of this need for limited closeness.

## Is your best friend your husband?

Time for socializing is limited in two-career marriages. Most husbands report no close friendships with other males, although the wives do have some close friendships with other women. Many couples feel isolated from other people and turn to the marriage for companionship. When they do make friends, it is frequently with other two-career couples, who meet the husband's and wife's needs for friendship. Closeness for the wife with other career women, who will share her interests and support rather than discourage her in what she is doing, is essential. Friendships with nonworking women are often uneasy—with the career woman made to feel guilty for directing her time and attention outside of her home, and the stay-at-home wife made to feel that what she is doing is insignificant compared with her friend's career.

Limited time for socializing also means that the couple has less time to spend with their extended families—parents, in-laws, siblings, who may feel that they are being neglected, or that the couple has grown away from them, or is ignoring its "roots."

## Children: to have or have not

The decision to have children is complicated in the two-career marriage. It calls for a careful examination of why you want to have children—is it pressure from family? from society? a feeling that if you don't have them you'll regret this lack later in life?

The decision *not* to have children makes sense when you feel that continuing with your career and not being at home with them would make you feel too guilty—or if you feel you'd have to stay home and, as a result, feel resentful. A woman who has a child when she really doesn't want one may find that the child can be a barrier to her self-development. Having a child may also pose considerable financial strain on the couple, if, for instance, the wife has to stop working temporarily and is no longer contributing her salary to the marriage. Mothers are still considered the primary caretakers, and career women will find that they have a majority of the emotional responsibility for their children, and either less time for their careers, or less time for themselves, after the child arrives. Childbirth will also take a chunk of time away from a career; time which probably cannot be conveniently scheduled; a few American corporations are giving men, as well as women employees, "baby leaves" but are finding that very few of the men stay home to be with the baby. This kind of behavior is not yet really sanctioned by our society.

## Child care and its complications

If the career woman decides to combine career and motherhood, she must, of course, have child-care help. And not only primary help but backup help, should a babysitter, nurse, housekeeper, fail to show up or quit. Many two-career couples are finding that it is easier to live in cities rather than in suburbs because it is easier to find child care in urban centers. One woman had three college students living in her large house outside of Boston, so these students could juggle their class schedules and take care of her two small children.

Having grandparents as permanent, day-to-day sitters is risky—friction is inevitable when their ways of dealing with discipline and values are different from yours. Having paid help is probably a better solution. But a lot of working mothers worry that their children will become more attached to the housekeeper or babysitter, who is there when a finger gets cut or a knee scraped, than they are to them. This kind of jealousy and guilt is unnecessary as long as you are emotionally available to your children when they need you, and if you put in a certain amount of time with them.

## Time: children need their share

The much talked about "quality" of time is important—time when you focus entirely on the children even if only for short periods—but *quantity* of time is also key. From babyhood up to adolescence, children need a minimum of two hours a day with you, and more on the weekends.

Adolescents may need only to know that you are at home when they are—they just want to walk through the living room when you're there, without needing to talk with you. They may even rebuff parental attempts at conversations or "heart to heart" talks when they're not ready for them.

You must use your judgment about how much a child needs you during an emergency. A mother, called away from work to be with her son who has had a playground accident requiring several stitches, may arrive to find him happily at play again and very surprised to see her; another mother can spend the night at the hospital with her daughter when the child has had a tonsillectomy and be much needed. You take the time to be there when it's necessary. It's the intensity of your concern for your child that establishes the bond between you, a bond that the less vested interest of a housekeeper, nurse, or babysitter will never replace.

## Getting it all

So it seems that we *can* have it all—a career, husband, children—with help from our friends (especially if, like us, they are in two-career marriages), a lot of understanding and emotional support from our husbands, and by remembering that we are not really superwomen—even if we look that way to the rest of the world. ▽





## By Niccolo Tucci

The woman in these pictures is Beatrice Monti, owner of the Ariete Gallery in Milan, the one art dealer in Italy and all of Europe who represents the best of contemporary American artists. She is also the creator of this modern rural villa, formerly a medieval Tuscan farmhouse, and inhabits it, as she inhabits for two months every year a medieval house of the Knights of Rhodes in Greece, a whole environment of art and leisure created by her.

The man in the picture is Gregor von Rezzori (Grisha), her husband, a well-known German-language writer of distant Italian origins, born in Romania of Austrian parents. I, the invisible author of these notes, am also a writer and share with Grisha two of his four or five native languages, and a few of his worst qualities, such as an obsessive need for good London tailoring, coupled with a violent contempt for all the best sources of money, and also a general hysteria.

But are these bad qualities? It all depends on what a writer is. To Grisha and to me, someone in permanent exile from a world he cannot inhabit, because it inhabits him, as a fetus inhabits a womb, and until it is born it doesn't exist, not even for him. Which explains the hysteria. But when it exists for him, it still doesn't exist for others, again as a newborn, who only "talks" to mamma, but her claims are not more credible than those of

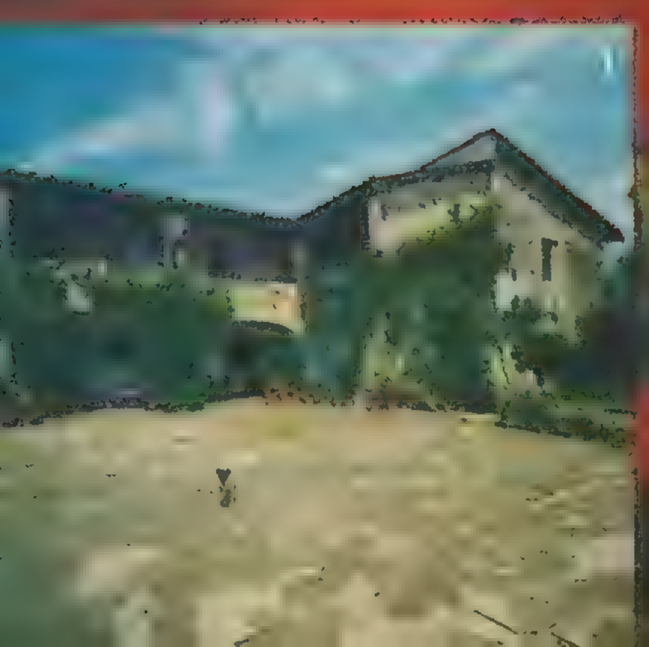
*(Continued)*

**A "CREATIVE LANDSCAPE"**

# World shaped by a great art dealer– environment for a world-known writer

In the Appenine foothills south of Florence, Beatrice Monti, a deceptively fragile looking blond with a forceful personality, dry wit, has created, from an ancient farmhouse, an extraordinary habitat for herself and writer husband Gregor (Grisha) von Rezzori. Beatrice, top European dealer in contemporary American art, started her Milan "Galleria dell'Ariete" (Gallery of the Ram, her astrological sign) at age twenty-three ("It was a maverick thing to do then") after leaving Capri, her family home. The Tuscan property provides a retreat from Beatrice's work week, a place where Grisha can write and cook (working in the kitchen helps him write, he believes) and where they can entertain artist and writer friends. Architect-friend Marco Zanuso helped to update interior to "make it work for us and all our whims without our feeling the changes," as Beatrice explained, created fluidity between rooms and corners for relaxing. The exterior was untouched, as were interior details that give the house its character: old beams, tile flooring, sheltering small windows. Outdoors, too, only natural improvements were made: Grisha cleared underbrush to free olive trees, make a rough lawn; Beatrice planted wild flowers and "simple plants, nothing posh," that thrive in dry climate, climb up slopes like a patchwork quilt of lavender, rose, yellow.

*(**1**) Von Rezzoris with their pugs. (**2**) Daisies and poppies grow wild. (**3**) Old signal tower, now guest quarters. (**4**) Main house and courtyard. (**5**) Dining room—a part of kitchen so Grisha isn't isolated from guests when cooking; on right wall, Alan Shields painting. (**6**) California poppies and fleabane.* *(continued)*





*(1) Two rooms were opened into one spacious sitting room by Zanuso, who also designed the raised, hooded fireplace, flanked by deep cushioned banquettes—comfortable corners for resting, reading. Above left banquette, Richard Smith painting. In foreground, back to back cowhide-covered sofas by Gae Aulenti. Consagra sculpture on low table, right; Fontana terra-cotta, above. (2) Vine-covered loggia, looking out on courtyard, is sheltered spot for outdoor/indoor breakfasts or lunches. (3) "La Stalla," where cows once lodged, is now summer sitting room. Stall divider (one end of built-in sofa) now displays marble sculpture by Andrea Cascella. Over sofa, Castellani paintings. (4) Master bathroom, where peasants once kept birds, has everything for relaxing: books, plants, paintings, side-by-side tubs useful, Grisha says, for the continuation of conjugal bickering, an "angry corner" with couch/bed, where the loser can recover afterwards. Pale-green walls, dark-green carpeting give feeling of nature*

# Corners for relaxing

Leombruno-Bodi-Lami









# Oriental inheritance

*brought indoors. (**5**) Sitting-room end of master bedroom (through door, right) houses Beatrice's desk with Tancredi painting directly above, Ugo Mulas photo to left. In niche, right, of desk, a collection of early nineteenth-century opaline rosewater bottles from Beicos, the Sultan's factory on the Bosphorus, some of the much-loved Orientalia that Beatrice inherited from her mother's family. Karabagh rugs were made in Persia for English customers in Victorian days. (**6**) Beatrice, by pool set in natural stone, surrounded by wild plants she loves: oleanders, rosemary, sage, lavender, dog roses. (**7**) Sweet William.*

## A "CREATIVE" LANDSCAPE *continued*

# Writer's habitat

*(1) Library is Grisha's cold-weather writing quarters in the house. "There's a constant war for wall space going on between his books and my paintings," Beatrice says, "with the books usually winning." On far wall: portrait of one of Beatrice's aunts, "a lady love of the Sultan." (2) Grisha's tower studio, where most of his writing is done. Once a barn, basic structure was retained—walls were glassed-in, wooden floor added. (3) Rugged terrain transport. (4) Grisha, a skillful, imaginative cook who prefers to improvise than to use recipes, reigns over his kitchen "kingdom." Tiles were custom-made in Florence; Alan Shields painting over stove. (5) Homegrown vegetable still life. (6) "Phlomis lychnitis"—in sage family.*



## A "CREATIVE" LANDSCAPE



# Kitchen kingdom

Leombruno-Bodi-Lami

*(Continued)* dog lovers who talk to their dogs.

Grisha from his tower, and I from my dark room downstairs, can hear Beatrice talk to Tomboy, the father of a huge family of pugs: "Can't you see I am writing an important business letter? It's the fourth time I'm telling you I can't play with you." "And can't *you* see that a dog *can't* see, nor count to four?" shouts Grisha, interrupting his work.

"*My* dogs can," she says. "They have a soul."

"Nonsense!"

"You said so yourself."

This silences Grisha. He worships dogs, but when they disturb *him*, he doesn't tell them about his novel, he kicks them out of his study, then runs after them to be caught kissing them, if their yelping has aroused Beatrice, but always he ends in playing with them for hours. Turtledoves also interrupt him, but he kills them with a slingshot, then presents Beatrice with the *fait accompli* in a frying pan with herbs, mushrooms, and cognac.

"How can you be so inhuman to animals?" asks Beatrice, pondering whether or not to eat that supreme delicacy.

"Animals are inhuman to animals," says Grisha, "humans are animals to humans, and hunting is a necessity for humans."

"It was, in less civilized times," says she, sniffing the dish with righteous gluttony.

"These times are less civilized than any. We exterminate the whole animal kingdom and ourselves, to get rid of mosquitoes. That's genocide plus geocide."

"I don't care. Next time, kill words and not birds with your slingshot."

At this point I, whom no one interrupts ever, neither wives nor pugs nor birds, emerge angrily from my study and shout: "Animals have no soul. Having a soul means being able to choose between good and evil, and animals don't know how lucky they are, to be free of that terrible choice every minute of the day. But words have a soul, and we can't kill them, ever, because it is *they* who kill *us*, slowly, mercilessly, eating out our liver to punish us for defying the gods. This is why our writing does not belong to us: it is the gift of divine fire, given mankind by Prometheus."

"Come on," says Grisha, "You and your heavy romanticism. Do you really believe that writers are supermen?"

"Not supermen, but super-*women*, with their feet firmly on the clouds, and their minds where women have their uteruses. We are inseminated by everything we see, hear, sniff,

*(Continued on page 256)*

# FRIENDS

## A New Kind of Fre

# Many of us are yearning with new fervor for this form of bonding

EDITOR'S NOTE: *Francine du Plessix Gray is an essayist, novelist, and columnist for "The New York Times Book Review." Her latest book is the novel "Lovers and Tyrants" (Simon and Schuster). She is working on another long novel that she describes as "radically unautobiographical, dealing with the relationships among three Americans from 1945 to 1975." The following article is the text of her address given at commencement 1978, Barnard College, where she was graduated in 1952. Ms. Gray now regrets that she chose to receive her diploma by mail.*

I saw Madame Bovary at Bloomingdale's the other night, or rather, I saw many incarnations of her. She was hovering over the eye-makeup counters, clutching the current issue of *Cosmopolitan,* whose cover line read "New Styles of Coupling, Including Marriage." Her face already ablaze with numerous products advertised to make her irresistible to the opposite sex, she looked anguished, eager, grasping, overwrought, and terribly lonely. And I thought to myself: Poor girl! With all the reams of literature that have analyzed her plight (brutalized by double standards, victimized by a materialistic middle class glutting on the excesses of romantic fiction) notwithstanding all these diagnoses, one fact central to her tragic fate has never been stressed enough: Emma Bovary had a faithful and boring husband and a couple of boring lovers—not so intolerable a condition—but she did not have a friend in the world. And when I think of the enormous solitude which the original Emma and her contemporaries exude, one phrase jumps to my mind. It comes from an essay by Francis Bacon, and it is one of the finest statements ever penned about the human need for friendship: "Those who have no friends to open themselves unto are cannibals of their own hearts."

I choose to talk about friendship today because I sense that many of us are presently yearning for this form of bonding with new fervor. And our yearning may well be triggered by the same disillusionment with the reign of Eros that destroyed Emma Bovary. Emma was eating her heart out over a fantasy totally singular to the Western world, and only a century old at that: the notion that sexual union between men and women who believe that they are passionately in love, a union achieved by free choice and legalized by marriage, tends to offer a life of perpetual bliss and is the most desirable human bond available on earth. It is a notion bred in the same frenzied climate of the romantic epoch that caused countless pale young Europeans to act like the characters of their contemporary literature. Goethe's *Werther* is said to have triggered hundreds of suicides. Numerous wives glutted on the fantasies of George Sand's heroines demanded separations because their husbands were unpoetic. And Emma Bovary, palpitating from that romantic fiction which precurses our current sex manuals in its outlandish hopes for the satiation of desire, muses in the third week of her marriage: Where is "the felicity, the passion, the intoxication" that had so enchanted her in the novels of Sir Walter Scott?

As Flaubert put it, we are all victims of romanticism. And if we still take for granted its delirious cult of heterosexual passion, it is in part because we have been victimized, as Emma was, by the propaganda machine of the Western novel. It was the power and the genius of the novel form to reconcile a romantic notion of love, which had its roots in the medieval idealization of female sexuality, with the idealization of marriage that marked the rise of the eighteenth-century middle class. (By "romantic love," I mean an infatuation that involves two major ingredients: a sense of being "enchanted" by another person through a complex process of illusion, and a willingness to totally surrender to that person.) One hardly needs a course in anthropology to realize that this alliance of marriage and romantic love is restricted to a small segment of the Western world, and would seem sheer folly in most areas of this planet. The great majority of humans—be it in China, Japan, Africa, India, the Moslem nations—still engage in marriages prearranged by their elders or dictated by pragmatic reasons of money, land, tribal politics, or (as in the Socialist countries) housing shortages. Romantically motivated marriage as the central ingredient of the good life is almost as novel in our own West. In popular practice, it remained restricted to a narrow segment of the middle class until the twentieth century. And on the level of philosophical reflection, it was always friendship between members of the same sex, never any bonding of sexual affection, which, from Greek times to the Enlightenment, was held to be the cornerstone of human happiness. Yet this central role allotted to friendship for two thousand years has been progressively eroded by such factors as the nineteenth-century exaltation of instinct; science's monopoly on our theories of human sentiment; the massive eroticizing of society; and that twentieth-century celebration of the body that reaches its peak in the hedonistic solitude of the multiple orgasm.

To Aristotle, friendship can be formed only by persons of virtue; a man's capacity for friendship is the most accurate measure of his virtue; it is the foundation of the state, for great legislators care even more for friendship than they care for justice. To Plato, as we know, passionate affection untainted by physical relations is the highest form of human bonding. To Cicero, *Amicitia* is more important than either money, power, honors, or health because each of these gifts can bring us only one form of pleasure, whereas the pleasures of friendship are marvelously manifold; and friendship being based on equity, the tyrant is the man least capable of forming that bond because of his need to wield power over others. Montaigne's essay, along with Bacon's, is the most famous of many that glorify our theme in the Renaissance. And, like the ancients, he stresses the advantages of friendship over any kind of romantic or physical attachment. Love for members of the opposite sex, in Montaigne's words, is "an impetuous and fickle flame, undulating and variable, a fever flame subject to fits and lulls." Whereas the fire of friendship produces "a general and universal warmth, moderate and even," and will always forge bonds superior to those of marriage because marriage's continuance is "constrained and forced, depending on factors other than our free will."

By Francine du Plessix Gray

# edom for Women

A century later, even La Rochefoucauld, that great cynic who described the imperialism of the ego better than any other precursor of Freud, finds that friendship is the only human bond in which the tyrannical cycle of our self-love seems broken, in which "we can love each other even more than we love ourselves." One of the last classic essays on friendship I can think of before it loses major importance as a philosophical theme is by Ralph Waldo Emerson. And it's interesting to note that by mid-nineteenth century, the euphoric absolutes previously showered on this form of bonding are sobered by many cautious qualifications. A tinge of modern pragmatism sets in, Emerson tends to distrust any personal friendship unless it functions for the purpose of some greater universal fraternity.

Yet however differently these thinkers focused on our theme, they all seemed to reach a consensus on the qualities of free will, equity, trust, and selflessness unique to the affection of friendship. They cannot resist comparing it to physical passion, which yearns for power over the other, seeks possession and the state of being possessed, seeks to devour, breeds on excess, can easily become demonic, is closely allied to the death wish, and is often a form of agitated narcissism quite unknown to the tranquil, balanced rule of friendship. And rereading the sagas of Tristan and Yseult, Madame Bovary, and many other romantic lovers, it is evident that their passions tend to breed as much on a masturbatory excitement as on a longing for the beloved. They are in love with love, their delirium is involved with a desire for self-magnification through suffering, as evidenced in Tristan's words, "Eyes with joy are blinded, I myself am the world." There is confrontation, turmoil, aggression in the often militaristic language of romantic love: Archers shoot fatal arrows or unerring shafts, the male enemy presses, pursues, and conquers, women surrender after being besieged by amorous assaults. Friendship on the other hand is the most pacifist species in the fauna of human emotions, the most steadfast and sharing. No wonder then that the finest pacifist ideology in the West was devised by a religious group—the Quakers—which takes as its official name the Religious Society of Friends; the same temperate principle of fraternal bonding informs that marvelous vow demanded by the Benedictine Order—the Oath of Stability—which remains central to the monastic tradition to this day. No wonder, also, that the kind of passionate friendship shared by David and Jonathan has inspired very few masterpieces of literature, which seem to thrive on tension and illicitness. And until they were shredded in the dissecting rooms of the modern social sciences, our views of friendship had to be expressed in the essay form, a cool, reflective mode that never provided friendship with the emotive, democratic, propagandistic force found by Eros in novel, verse, and stage. To this day, friendship totally resists commercial exploitation, unlike the vast businesses fueled by romantic love that support the couture, perfume, cosmetic, lingerie, and pulp-fiction trades.

I must pause here and stress that most of the views of friendship we surveyed a moment ago, however refreshing they may be to spirits battered by the athleticism of modern Eros, deal primarily with the male's capacity for affection. And they tend to be extremely dubious about the possibility of women ever being able to enjoy genuine friendships with members of their own sex, not to speak of making friends with male peers. Montaigne expressed a prejudice that lasts well into our day when he wrote, "The ordinary capacity of women is inadequate for that communion and fellowship which is the nurse of that sacred bond, nor does their soul feel firm enough to endure the strain of so tight and durable a knot." It is shocking, though not surprising, to hear prominent social scientists paraphrase that opinion in our own decades. Konrad Lorenz and Lionel Tiger, for instance, seem to agree that women are made eminently unsociable by their genetic programming; their bondings, in Lorenz's words, "must be considered weak imitations of the exclusively male associations." So, I think it high time that the same feminist perspective that has begun to correct the biases of art history and psychoanalysis should be brought to bear on this area of anthropology. We have indeed been deprived of those official, dramatically visible rites offered to men in pub, poolroom, Elks, hunting ground, or football league. And having been brought up in a very male world, I'm ashamed to say it took me a decade of feminist consciousness to realize that the few bonding associations left to contemporary women—garden clubs, church suppers, sewing circles (often derided by men because they do not deal with power) —are activities considerably more creative and life-enhancing than the competition of the poolroom, the machismo of beer drinking, or the bloodshed of hunting.

I repeat the words "few rites of bonding are left us." For our rites and gestures of friendship seemed to have been decimated in the Victorian era, which brought a fear of homosexuality unprecedented in the West. (They also tended to decrease as rites of heterosexual coupling became increasingly permissive.) Were Dr. Johnson and James Boswell gay, those two men who constantly exhibited their affection for each other with kisses, tears, and passionate embraces? I don't give a hoot if they were, but I suspect they were as rabidly straight as those tough old soldiers described by Tacitus begging for last kisses when their legion broke up. Since Freud, science has tended to dichotomize human affection along lines of deviance and normalcy, genitality and platonic love, instead of leaving it as a graduated spectrum of emotion in which love, friendship, sensuality, sexuality can freely flow into each other as they did in the past. This may be another facet of modern culture that has cast coolness and self-consciousness on our gestures of friendship. The 1960's brought us some hope for change, both in its general emotional climate and in our scientists' tendency to relax their definitions of normalcy and deviance. For one of the most beautiful signs of that decade's renewed yearning for friendship and community, particularly evident among the groups who marched in civil-rights or antiwar demonstrations, was the sight of men clutching, kissing, embracing each other almost as unabashedly as Dr. Johnson and James Boswell.

*Friendship is freer of deceit than any other relationship we know*

Which leads me to reflect on the reasons why I increasingly turn to friendship in 1978: in a world more and more polluted by the lying of politicians and the illusions of the media, I occasionally crave to hear and to tell the truth. To borrow a beautiful phrase from Friedrich Nietzsche, I look upon my friend as "the beautiful enemy" who alone is able to offer me total candor. Friendship is by its very nature freer of deceit than any other relationship we can

*(Continued on page 257)*

# TOMATO

—one of summer's happiest events.
Eat them vine-fresh,
or try some in our best-ever recipes

**By Arthur Gold and Robert Fizdale**

Bite into the plump August tomato, firm yet yielding, heavy with sweet-acid juices, and you will know why the ancient Greeks called these carmine-colored beauties love-apples.

Tomatoes like these are not always yours to command. Oh, yes, there are those pale, off-season reminders lying tasteless, like mild flirtations, on the grocery shelf. But, for the real thing, we must wait till midsummer. Then, vine-ripened, thirst-quenching, the tomato appears in as many guises as love itself. One of nature's most adaptable foods, it can take on meat, fish, zucchini, eggplant, cream and yogurt, herbs and spices, and make them feel they could never be happy anywhere else.

A robust affirmative "yes!" in our New Tomato-Vinaigrette Salad, the tomato can have a darkly suggestive taste when combined with bitter sorrel, sweet onion, and fragrant mint in our Tomato-Sorrel Soup. Mash tomato pulp into yogurt-mayonnaise, spoon over hard-boiled eggs, and you have a dish of dewy garden-freshness.

In a Chilled Gratiné with Zucchini, tomatoes taste rather tart, while in Peperonata they chasten and soften the green pepper's own tartness. With anchovies, in Tomato-Butter Sandwiches, the love-apple reveals its sweetness; in Quick Iced Tomato-Yogurt Soup, a tantalizing sharpness.

The tomato, of course, started its career in America. One of history's most successful exports, it is treated with knowing versatility in Europe. Southern Italy dotes on hearty tomato sauces, glowing with pungent garlic, onions, and basil. More effete, France often uses tomatoes to round out a masterfully smooth and creamy sauce.

Both countries have myriad ways of stuffing and baking tomatoes. Try the hot Italian tomato, baked with butter, basil, and cheese filling—a primitive *pesto*—eaten with charcoal-broiled steak. Or, a cold fresh ripe tomato, filled with a green parsley-flecked pasta salad—eaten at room temperature for the maximum magic flavor: the perfect accompaniment to cold poached fish or roasted chicken.

In Paris, sherbet fanciers queue up at La Sorbetière in the rue Gustave Courbet where a superb Sorbet de Tomates (Tomato Sherbet) is sold to take home. And they rush to the Brasserie Gus in the rue de Montmartre, where Tomato Sherbet is served on cold steamed artichoke bottoms, topped with a mayonnaise mixed with fresh tomato pulp, seasoned with brandy and decorated with shrimp.

Why don't you enjoy the tomato these weeks in various ways, beginning with our version of Tomato Sherbet, that refreshing summer meal starter, pictured, *right*, in Tiffany's wineglass. More tomato recipes start on page 66.

**Preparation Note:** Many of our recipes call for peeled and seeded tomatoes. To peel: plunge tomatoes in boiling water for half a minute, then carefully pry the skin off with a knife starting opposite the stem. To seed, cut across the tomato horizontally, loosen the seeds gently with your finger, squeeze tomato halves gently to release the seeds.

## SORBET DE TOMATES
## (Tomato Sherbet)

*six servings (makes one quart)*

2½ pounds ripe red tomatoes, peeled, seeded, and cut up
2 anchovies
1 tablespoon olive oil
2 teaspoons lemon juice
1 teaspoon grenadine
2-3 dashes Tabasco sauce
2-3 teaspoons Worcestershire sauce
Salt and freshly ground pepper
¼ cup fresh dill or basil, trimmed of stems
Optional garnish: additional sprigs of fresh dill or basil

Blend all ingredients in food processor till smooth, stopping after a few seconds to push down with a spatula any pieces clinging to sides of work bowl, then processing few seconds longer. Mixture should be smooth with consistency of thin pancake batter. Taste and correct seasoning, remembering that very cold food can be more highly seasoned than usual.

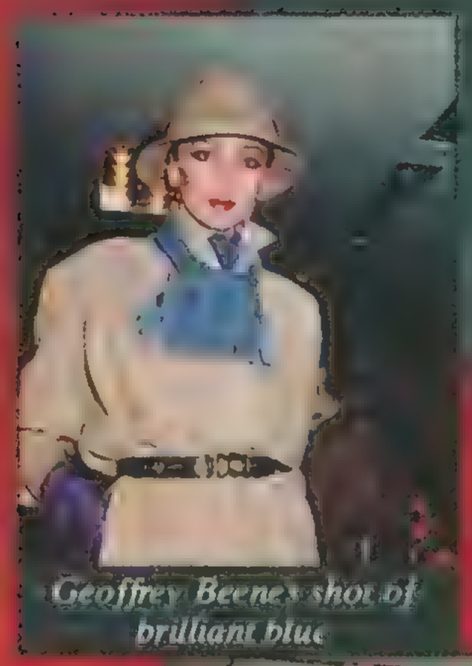
Freeze in a sorbetière or ice-cream maker, following instructions for your particular machine. Spoon into stemmed glasses and serve, decorated, if you like, with sprigs of fresh herbs. If sherbet is frozen solid, break it up, transfer back to processor and blend (adding 1 or 2 more teaspoons grenadine to maintain color that tends to lighten in blending), just until soft enough to spoon into glasses.

**Variation:** If there is any excess mixture (never fill sorbetière or ice-cream maker beyond limits recommended by manufacturer's directions), turn this into a gazpacho-like soup by stirring in half its amount of yogurt, adding a bit of chopped cucumber.





Stephen Burrows' vivid red at night



Geoffrey Beene's shot of brilliant blue



Stephen Burrows' tricolor: fuchsia, blue, green



Halston's bright blue on black



Fendi's quick flash of red





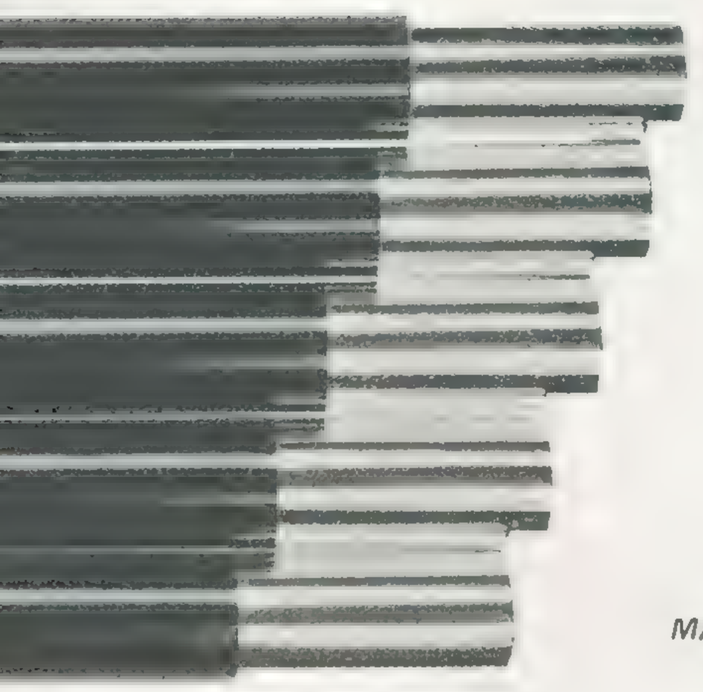
Yves Saint Laurent's black jacket reversing to shocking pink



Patrick Demarchelie

# MAKEUP NOW

## pencils make the point



QUICK COLOR: THE HIT OF RED, OPPOSITE, WITH STEPHEN BURROWS' BEIGE MOHAIR JACKET, IVORY SILK SHIRT, AND BLACK LEATHER SKIRT. MAKING THE PENCIL POINT: ESTÉE LAUDER'S FRESH ROSE PERFECT-LINE LIP PENCIL. MORE QUICK COLOR, LEFT: IRIDESCENT PENCILS AT FIORUCCI, NYC. HAIR, JOHN SAHAG. MAKEUP, GEORGE NEWELL. ALL INFORMATION, NEXT TO LAST PAGES.

Nobu

## color

Color! An explosion of color—in fashion and in makeup. That's what we are talking about here. Color effects are all over, for the first time in a long while. Not murky color added to murky color. Clear color. For day, a quick accent. At night, total color, brightness becoming total brightness. Color coming out in full force...and with black. You add color to black for evening.

What counts is impact. The emphatic way color is introduced. And the dimension, the variety. Color is color, however you choose to use it. You get the effect with makeup as easily as you do with *other* accessories. The important thing is to start thinking of makeup as an accessory. That's the whole point now... and the point is made brilliantly with pencils. There have just never been so many kinds of pencils in so many wonderful shades. They give you just the bits of color you want—the pink cheek, the red lip, whatever. The way a purple boa does, or a pair of periwinkle-blue gloves, or a cyclamen jacket lining or an orange scarf. For that daytime snap of color. For that total brightness at night. And that certain finish — this fall's wonderfully pulled-together, modern look.

Stephen Burrows' purple chiffon

Yves Saint Laurent's quick hit of Burgundy

Geoffrey Beene's raincoat reversing to brilliant indigo

Oscar de la Renta's brilliant blue satin over purple

Issey Miyake's chrome yellow scarf

QUICK COLOR AT NIGHT, RIGHT: THE PINKED CHEEK, THE INDIGO EYE...AND MARY McFADDEN'S BROWN BOUCLÉ MOHAIR SWEATER OUTLINED IN GOLD MACRAMÉ, WORN FOR EVENING WITH GREY SATIN PANTS. ALL THE PENCILING IS 'ULTIMA' II's: KOHL AND INDIGO SHADOW/LINER SMUDGESTICKS, GOLD-FLECKED HIGHLIGHT/DEFINER; BROWN LIP LINER—SMUDGED, GLOSSED, GOLD-FLECKED. AND ON THE CHEEKS, 'ULTIMA' II's BLUSHING PINK SUPER LUSCIOUS LIQUID BLUSH. MAKEUP, WAY BANDY; HAIR, JOHN SAHAG. INFORMATION, NEXT TO LAST PAGES.

Patrick Demarchelier




Nobu

# Pencils! Really quick color!

A whole stack of pencils in every size, shade, and shape imaginable. All of them so simple to use, so incredibly easy to control. They blend wonderfully—and smudge very softly, subtly. They also define and highlight and do almost anything else you want them to. And they are such great fun to experiment with. Just look at the effect for day, *below:* indigo among the lashes, gold flecks on the brow. For evening, perhaps, the rectangular eye you see *opposite,* finely lined inside and out with black and then smudged in a squarish shape at each corner of the upper lid. A thin line of indigo runs along the bottom lid, inside and out, too—it cuts the black. The cheek is wonderfully pink—and pinked very high, so it floods the whole eye area with color. The lips are penciled a shade barely darker than the skin...with flecks of gold, more on the brow.

*YOU SEE, LEFT, WHAT WE MEAN ABOUT THIS FALL'S STACK OF PENCIL COLOR. FOR EYES. LIPS. CHEEKS. BROWS. WHATEVER. DETAILS ABOUT THEM, NEXT TO LAST PAGES. THE EYE AT RIGHT WAS DONE WITH TWO OF THOSE USED OPPOSITE: 'ULTIMA' II's INDIGO SHADOW/LINER SMUDGESTICK AND GOLD-FLECKED HIGHLIGHT/DEFINER.*





Information about quick-color pencils on page 261

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Nobu

Patrick Demarchelier

***An Interview With Two Leading Researchers of the American Cancer Society***

# The truth about hair dyes

There has been a great deal of concern and confusion about the safety of hair dyes ever since the government reported that 2,4-DAA (2,4-diaminoanisole—also referred to as 4-MMPD), an ingredient widely used in permanent dyes for over sixty years, had been found to cause cancer in animals fed massive doses for a year and a half. Other hair-dye components are at various stages of official scrutiny—and several of these have also been reported to be carcinogenic in animals—but the key one is 2,4-DAA, for which warning labels have been proposed by the Food and Drug Administration.

A number of independent authorities are not impressed by the government's case. One of the most outspoken is E. Cuyler Hammond, Sc.D., vice president for Epidemiology and Statistics of the American Cancer Society and a world-renowned pioneer in the study of cancer incidence and causation. Dr. Hammond says that animal tests are tricky at best, that the 2,4-DAA ones were wretchedly done, and that a major ACS survey showing that beauticians have no more cancer than the average woman is a far better gauge of what risk, if any, attaches to hair dyes.

Here are further details from a talk we had with Dr. Hammond. First, as to the uncertainties of animal tests in general, Dr. Hammond stresses that completely different results may occur in different strains of animals. Cancer may be produced in one strain and not in another—or in only one sex of a given strain. Cancer-prone and cancer-immune strains can be bred, and generalizing from animals to man is invariably difficult.

Turning to the 2,4-DAA tests, Dr. Hammond faults them across the board. The mice and rats were *fed* the chemical, although, he notes, National Cancer Institute guidelines say a substance being tested should be applied in the same way we use it or in one closely similar. Dr. Hammond's list of criticisms continues: No record was kept of the age of the test animals; they were not randomly assigned to the two test groups —the one on a 2,4-DAA diet and the control group on a normal diet; the number of animals was small; inadequate precautions were taken against cannibalism, which throws off statistical results. Also, according to Dr. Hammond, pathologists who did the autopsies on the animals knew which group they came from instead of being kept "blind"—a vital safeguard against unconscious bias in work where, as here, personal interpretation plays an important role.

"You look at the experiments and they break every rule in the book," Dr. Hammond says. "I'm not arguing about whether or not—on the basis of these studies—2,4-DAA is harmful. What I'm saying is that the evidence on which these findings were based I do not regard as evidence. I would not accept this as evidence even on the most trivial matter. I'd simply throw it out."

Dr. Hammond's thirteen-year beautician study covered over five thousand women working in salons who were, therefore, likely to be getting an above-average exposure to the dyes—as colorists and users. Most of the women were over forty-five and had been in the business for many years. For the study, each beautician was paired with groups of nonbeauticians—totaling half a million—close in age, personal habits and areas of residence. It turned out that the beauticians were a bit healthier than the other women, Dr. Hammond says. "They had slightly lower death rates. And there was not a single kind of cancer for which they had a higher rate of incidence than the nonbeauticians." A similar Yale study, matching twelve thousand beauticians to twelve thousand school teachers, also showed no significant difference in cancer incidence between the two groups.

Dr. Hammond says that his study does not prove conclusively that there is absolutely no risk to using hair dyes. "You can't prove zero risk—by any means whatever. That's simply impossible. But," he adds, "I'm quite sure that *if* there is a risk in hair dyes, it is a small risk. And there is just *nothing* we can do in this world without taking some risk." The sensible thing, he says, is to weigh benefits against possible hazards on the basis of reliable evidence and then make your choice.

Frank J. Rauscher, Jr., Ph.D., former head of NCI and now senior vice president for Research of the American Cancer So-

*(Continued on page 261)*

hair color

Color—*and* shine! Both are important for hair now. Because there is such a polish, such a terrific finish to all the new clothes. And how your hair looks has a great deal to do with how well you pull yourself together. The thing that counts most is hair that shines with color—and glorious health. Hair that has lots of lights...and sheen...and a marvelous shimmer as you move. This is the kind of enhancement you want your hair to have this fall. And the point we want to make here is: the color creates the shine.

*QUICK HAIR COLOR—AND SHINE, OPPOSITE: RICH AUBURN FULL OF SHIMMERING LIGHTS... AND THE SHINE OF KENNETH JAY LANE'S FAKE JEWELS ON RAFAEL'S GREY SHIRT, WORN WITH AN AUBERGINE SUEDE VEST. TO GIVE AUBURN HAIR SHINE AND COLOR, A SHADE LIKE MISS CLAIROL SPARKLING SHERRY IS GREAT. THE MAKEUP COLOR IS ALL DONE WITH PAYOT PENCILS.... AT LEFT, MORE PENCILS: THESE, ROUX 'TWEEN-TIME HAIR CRAYONS. HAIR, JOHN SAHAG; MAKEUP, GEORGE NEWELL. INFORMATION, NEXT TO LAST PAGES.*

And these are the best—this year's aviator, rounded, rimless and "full-views." "New" classics: thinner, lightweight shapes in new neutrals, bold hits of bright color. Clean and uncluttered—glasses with the same spareness, the same no-nonsense ease we've been seeing in clothes.

# BEAUTY NOW

**NEWS IN TINTS**

Glasses that go for more than sun protection — now there are gradient lenses designed to do the work of makeup. A new method — from Silor, called Lens Cosmetics — shades a lens from dark accent to highlight to complexion tone, custom-colored as subtle as face makeup, in shades that range from ivory to ruddy to olive to black. Best effect: with rimless glasses.

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# glasses—the thinner, the better!



Nobu

. . steel

red

black



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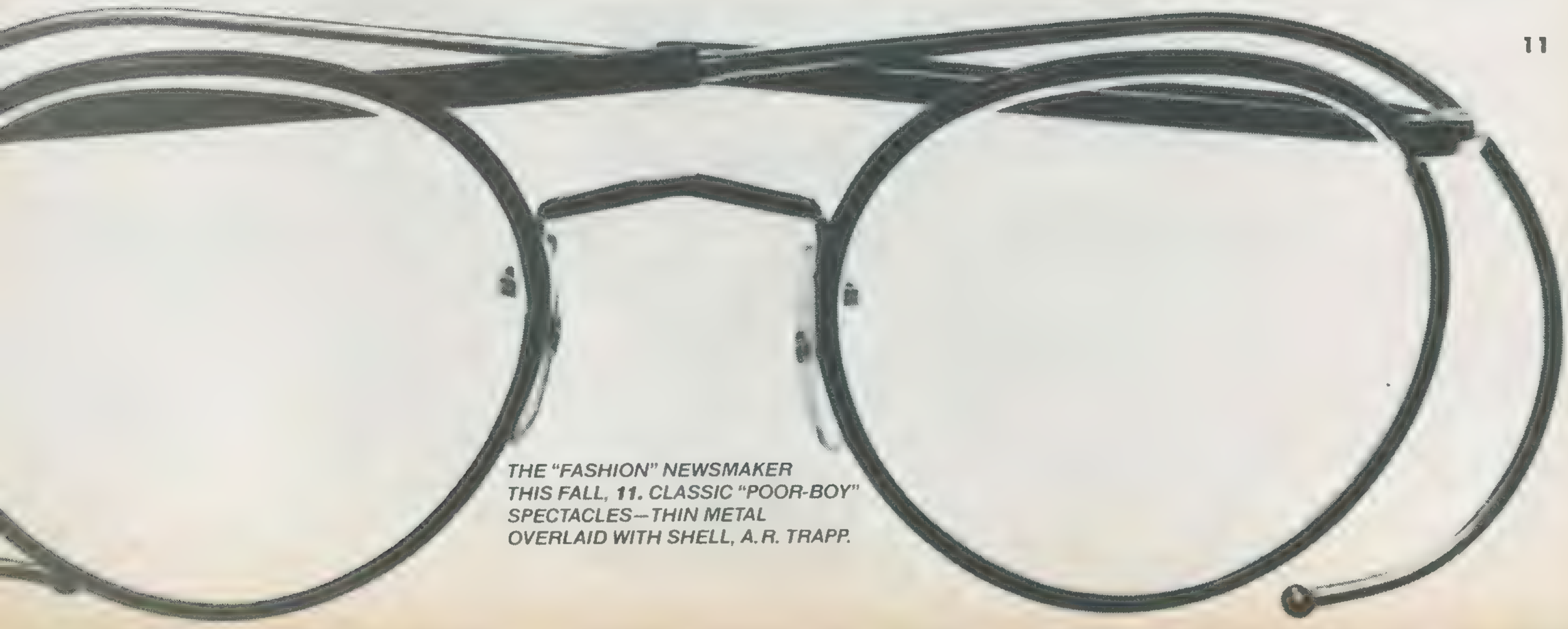
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*UPDATES IN STEEL-AND-GLASS —VERY MODERN:* **1.** *RIMLESS— THE 1940'S FAVORITE—IN 70'S STEEL/GREY, AVANT-GARDE OPTICS.* **2.** *CHRISTIAN DIOR'S TAKE ON THE FULL-VIEW FRAME —FROSTED, WITH A HIGH TEMPLE BAR.* **3.** *PIERRE CARDIN'S—STEELY SQUARE EYEGLASSES...RED (THE FUN!): QUICK HITS OF COLOR TO PLAY AGAINST MONOCHROMATIC CLOTHES.* **4.** *BIG ROUND SUNGLASSES, THE LENS AND EYE.* **5.** *STILL, THE "ANNIE HALL" FRAME—IN CHERRY-COLORED PLASTIC, COLORS IN OPTICS.* **6.** *POLAROID'S RED METAL AVIATORS....THE NEWEST NEUTRAL: BLACK ANODYZED STEEL (THE LOOK OF THE PORSCHE WATCH) IN AN AVIATOR FRAME—GOOD NO-NONSENSE SHAPE DESIGNED FOR WWII FLYING ACES, NOW MODIFIED:* **7.** *SQUARED-OFF AVIATORS, NEOSTYLE IMPORTERS OF CALIFORNIA.* **8.** *NARROWED, INTEROPTIC EYEWEAR.* **9.** *ROUNDED, SUTAIN.* **10.** *CLASSIC AVIATORS OUTFITTED WITH MIRRORED SUN LENSES AND HOOK-AROUND TEMPLE BARS FOR ACTIVE SPORTS, RAY-BAN.*



10

Eyewear information and stores, next to last pages.





*THE "FASHION" NEWSMAKER THIS FALL,* **11.** *CLASSIC "POOR-BOY" SPECTACLES—THIN METAL OVERLAID WITH SHELL, A.R. TRAPP.*

# line



Julio's black silk just seems to blow away as you walk



Ralph Lauren's tight, tight pink satin jeans– look how they fit in back



Versace. Daytime – and you still get narrowness

THIS IS THE LINE
WE SEE FOR FALL, RIGHT:
RALPH LAUREN'S
NEW DINNER LOOK,
WHICH WE TALK
ABOUT MORE
ON THE OPPOSITE PAGE.
THE THICK
LOVAT-GREEN CARDIGAN
WITH A DROP
SHOULDER, WHICH GIVES
YOU WIDTH,
IS OVER A NARROW
OATMEAL CASHMERE DRESS,
AND IT'S WORN
FOR DINNER AT HOME
IN THE COUNTRY,
WITH THICK WOOLEN
STOCKINGS, SANDALS.
HAIR, CHRISTIAAN.
INFORMATION THIS PAGE,
NEXT TO LAST PAGES.

# the line forms



Mary McFadden's one-shoulder dress – it takes terrific posture

# and how!

Clothes are definitely narrower this season. Starting at the shoulder, which may appear to be broadened, the line narrows into a waist—a definite waist! It is narrow over the hips, or at least it comes very much closer, and then it just goes straight down. There is much more finish to this fall's look—it is more pulled-together, more total. Without sacrificing ease: the line is wonderfully soft and unconstructed—and there is no constraint, no hardness anywhere.

You are, however, going to be much more aware of how you look in these clothes. They are easy enough to wear. *But* to wear them really well—that is something else again. Take Ralph Lauren's dinner knits, *at left*, for instance. If you are going to put that hefty Shaker knit over that double cashmere and still keep a narrow line, you've got to be in *some* shape!

# The bottom line—it has to be you

Just how great you look in the new clothes has to do with how great you look, period. How fit your body is—how trim, how toned. All this fall's terrific clothes are even more so if you give them a line to work from.

So the line to start with is *your* line. Something of a challenge? It could be one of the best things that ever happened to you. You need a reason to get out there and exercise regularly—now you have it. This early morning run-through from *The Exerciser's Handbook* by Charles T. Kuntzleman, Ph.D. (David McKay) gives you a toner for every problem part of you. Repeat each exercise eight times and gradually work up to three sets of eight apiece—every *other* day.

**ARMS AND SHOULDERS**

● Punching Bags: Make believe you are punching a punching bag by beginning with arms extended and, alternately, drawing each back in front of the body.

**BOSOM**

● Pectoral Push: While standing, grasp the left elbow with the right hand and the right elbow with the left hand. Push your arms together as hard as you can and then relax.

**WAIST**

● Body Twist: Step forward with the left foot, twist the upper torso to the left as far as possible and swing both arms to the left. Then step forward with the right foot, twist the upper torso to the right as far as possible, and swing both arms to the right. Exhale as the body twists to the side. Inhale as the body returns to the forward position.

**TUMMY**

● Abdominal Curl: Lie flat on your back with your knees bent. Curl your head and upper part of body upward and forward to about a 45° angle. At the same time, contract your abdominal muscles. Slowly return to starting position.

**DERRIÈRE**

● Leg Raises: Place your hands on top of your desk. Keep your upper body as straight as possible, feet about 12 to 18 inches from desk. Now slowly raise one leg backward and upward as high as possible. Return to starting position. Alternate.

**HIPS**

● Leg Cross Over: Lie on your back, legs together, arms extended sidewards for balance. Raise your left leg to a vertical position. Keeping the leg straight, lower the leg to the floor on your right side. Return to starting position. Repeat with right leg.

**THIGH**

● Half-Knee Bends: Stand erect, feet close together, hands on hips. Bend knees to a 90° angle. (The heels may come off the floor.) Return to starting position.

Be sure to check with your doctor, however, before doing these or any other exercises.



Arthur Elgort

# Under all the narrowness—lin

To give you the smoothest, unbroken line: new body suits, briefs, bras, and slips in natural tones—delicate nude, beige, coffee. In colors that are brighter, richer! And in black—more black to go with all the black in fashion now.

1

2

*To smooth top to toe—slips, slits, a new kind of control*

3

4

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*Unexpected color: ruby red, henna, aubergine, tobacco*

6

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*Sheer chiffon, satin, lace... delights to own*

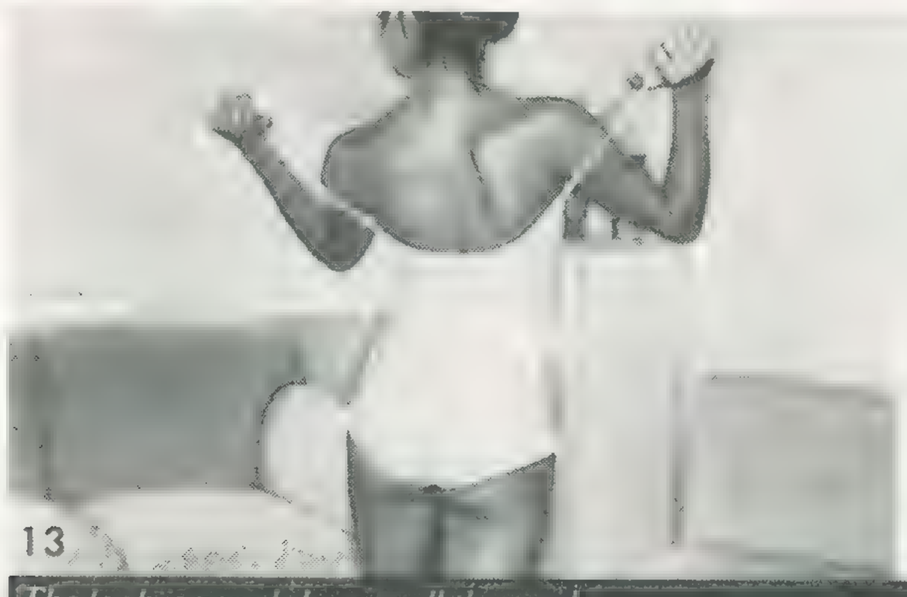
**1. For sleekness** — the black, all-stretch, front-closing bra with no-show support. By Olga, $8. Matching stretch briefs (briefs are back!) for a smooth hipline, with a high-cut leg. $6.50....**2. The perfect liner** — Fernando Sanchez's mid-calf nude chiffon slip with black lace trim, cut straight and close-to-the-body. He showed it as a night-gown, too! $96....**3. Nonstop smoothness:** black-striped opaque stockings with control-top. By Geoffrey Beene for Bonnie Doon, $5. With Fernando Sanchez's silky black satin bra, $22....**The news of surprise color — and the sleek line of a slip — 4.** Dior's ruby-red, side-slit slip with lace trim, thin straps. $60....**5. In henna stretch lace** — a skimp of a bra and bikini. By Ora Feder. Bra, $16. Bikini, $15....**6. The most allure** — the camisole and slit-to-the-waist slip in brown silk georgette with velvet-y brown dots, drawstring waist. By Holly Lueders for Shu-ba. Camisole, $52. Slip, $84....**7. For plunging neck-lines,** the front-closing bra in aubergine with stretch straps. By John Kloss for Lily of France, $6.50. Matching briefs, $6....**8. Under black** — the black satin bra, cut low under the arms, spaghetti straps. By Formfit Rogers, $8....**9. The flirt of a black nylon lace strapless tube bra** — to wear alone underneath a jacket! By Formfit Rogers, $12. Sheer embroidered bikini. By Lejaby, $12....**10. The chemise to wear for smoothness.** By Fernando Sanchez, of black chiffon with lace trim, $52. Bikini, $13....**11. Lacy soft-cup bra** in a black stretch satin with embroidered net. From Lejaby, $25....And for the skin — the silky smoothing of Houbigant Musk Hand and Body Moisturizer. ...**12. Sheer black lace bra,** cut low, front and back. By Donald Brooks for Maidenform, $10....**13. The lightest all-over control** — the body briefer in café au lait, with low back, seam under bust for added support. By Formfit Rogers, $16....**14. A lacier take on the body suit** — Vassarette's beige briefer with lace bra and lacy insets, $18....**15. Updated: John Kloss's best seller** — front-hook champagne bra with lace inset and narrow back-strap, $7.50. Matching "hipster" with stretch lace trim, $6.50. Both, for Lily of France....**16. The sheerest!** — the mid-calf nude slip untrimmed, all narrowed, falling from the thinnest straps. By Jackie Rogers, $85....**17. Bareness-plus-smoothness:** the strapless, stretch tube bra that holds without wires or seams. In coffee, by Formfit Rogers, $6. Sleek honey-beige briefs with stretch lace trim. By Vanity Fair, $3.50.

Antonin Kratochvil

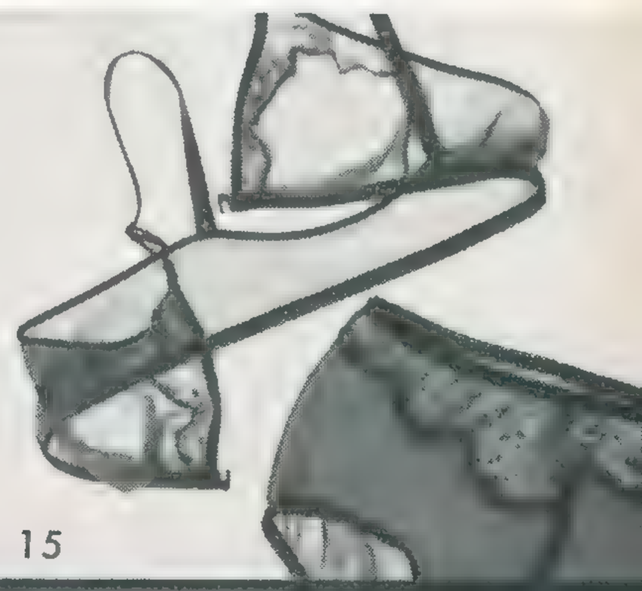

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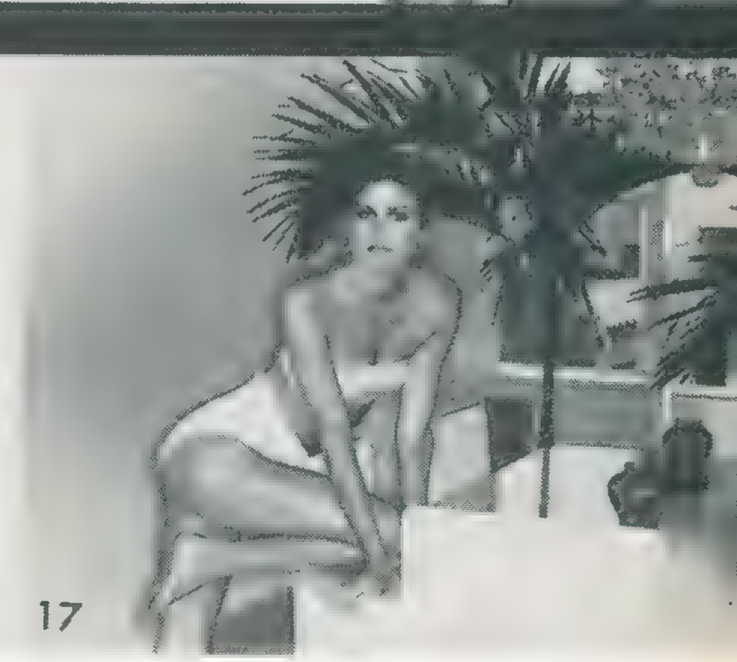

13


14


15

*The look is pared-down... all the way!*


16


17

Hair, Kerry Warn, of Molton Brown, London; makeup, Vincent Nasso. Fashion information, stores, accessories, see next to last pages.

## WHAT TO WEAR WITH WHAT

# WHAT TO WEAR WITH WHAT ALL-OCCASION ACCESSORIES

**Accessories with more character, more contrast, real belts, real Western style...and a few surprises**

**1.** Accessory news: fur & leather. The best silver-fox boa—Halston for Ben Kahn. With Halston Red lipstick. Diamond earrings, Elsa Peretti of Tiffany.

**2.** Shine-plus-texture: Bobby Breslau's hammered satin bag, a "cuff" of Monet bracelets.

**3.** To turn the look of tweeds: Echo's big cashmere square...dazzle stone stickpins.

**4.** With a sweater—Kenneth Jay Lane's "headlight" rhinestone choker.

**5.** *The* P.M. Western belt—Barry Kieselstein-Cord's—14k "Wrangler" buckle/black lizard.

**6.** "Formal"-dressing: Stephen Burrows' tux-dress buttoned with Mikimoto cultured pearl studs.

**7.** The contrast of a metal-studded black leather belt (Okinawa) with a soft shirt, pants for day.

**12.** Always the waist—

**8.** New flash: rhinestone-buckled suède belt (Cadoro) on leather jeans!

**9.** Color texture play: Golo's red "patent" boots, denim Levi's, and a soft leather pouch (Roberta di Camerino).

**10.** New focus on the waist: jeweled chenille belt with leather, fur...everything! Belt by YSL.

**11.** Color-as-accessory: Bobby Breslau's short red kidskin muffler, Napier's "ruby" earstuds.

more to them: bold shots of color, new "jewels" (for day!),

# CESSORIES

**13.** New A.M. "jewel"...new color: Joseph Mazer's fuchsia amethyst topaz bar pin.

Richard Assatly Ltd. double-wrap cummerbund-belt.

Patrick Demarchelier

Fashion information [illegible] next [illegible] Fashion [illegible] Kay Bandy, George Newell

# ALL-OUT ACCESSORIES

2. In a year of waists: Mulberry Co.'s glove-leather cummerbund-belt.

1. At night: Lanvin's soft black suède clutch, flash of rhinestones (Joseph Mazer bracelet).

3. With a charmeuse shirt, the sharpness of brass-studded leather. Belt by YSL.

5. All-out dash: the big gutsy saddlebag-bag, Western stitching. Judy Lawrence.

4. Best of the West: Ralph Lauren's reptile belt/horse-head buckle. With velvet at night — the best, period!



Patrick Demarchelier

# WHAT TO WEAR WITH WHAT

**6.** Borrowed from a man the soft light of a white silk muffler. Echo.

**7.** The surprise of Angelo Tarlazzi's sparkled scarf—for day, with a leather jacket.

**8.** Calvin Klein's stitched suède sash over charmeuse . . . over everything. The Calvin Klein mouth—Calvin Klein Red.

**9.** Ralph Lauren's key Texas tie silver disk/braided leather.

**10.** New-look watch: Corum's 18k-gold-piece face, wide Western-tooled leather strap, from Miller's.

**11.** Dazzle everywhere: Kenneth Jay Lane's "jeweled" bar to wear as an epaulette, a pin, etc.

Fashion information and stores, next to last pages

# INNER INFO: YOUR GEN

The female reproductive tract has become a discussable area of medical concern, to the better health and well-being of us all. In antiquity, a woman could not have her body examined by a male doctor but had to point out on a figurine the place where her pain was. Only a generation or so ago, women typically did not even know the names of their genital parts, and many a girl was bewildered and frightened by her first menstruation.

Today, better knowledge, better attitudes, better hygiene add to a rising standard of gynecologic health; but there's a long way to go: we have unconquered, unimproved rates of gynecologic cancer, growing rates of sexually transmitted disease, not as yet unfolded mysteries of hormone regulation.

In these pages, some gynecologic concerns of our time: current medical understanding and treatment of the female genital system, the trends in contraception, and new approaches to problems of menstruation.

## FERTILITY CONTROL: HOW TO CUT THE DANGERS

With about twenty-two million women in America using some type of birth control, a number of them become ill and die of complications related to measures for preventing pregnancy or birth. At least half of this illness and death could be prevented, said Howard W. Ory, M.D., of the government's Center for Disease Control.

Risk is related to the "highly effective" contraceptive methods—the Pill, IUD's, abortion, and surgical sterilization. Methods known as "less effective" —diaphragm, condom, foam, jelly, rhythm, withdrawal, and douche—bear no demonstrated risk of illness and death except for possible pregnancy, which carries a risk rate of its own.

Testifying before a Congressional committee, Dr. Ory pointed out two main ways to cut the risk of dying: "If women using oral contraceptives would stop smoking, about half the number of deaths attributed to the Pill would be prevented. And if all women who choose to have an abortion would have it before the twelfth week of pregnancy, deaths owing to abortion would decrease by about half."

Risk factors add up like strikes in a ball game. Dr. Ory explained that risk of a heart attack—even though slight in women—is doubled in women on the Pill. Additional risk factors, such as a high cholesterol level and a smoking habit, can bring the risk of heart attack up to eighty times that of a woman who has none of the three risk factors.

Hershel Jick, M.D., of the Boston Collaborative Drug Surveillance Program, makes this case even stronger. In a study of women less than forty-six years of age who had had heart attacks, Dr. Jick found none who were both nonsmokers and non-Pill users. "We estimate the incidence rate of nonfatal myocardial infarction [heart attacks] in such women who are otherwise healthy and have no predisposing condition is near zero," Dr. Jick and his associates wrote in *The Journal of the American Medical Association*. In addition, Dr. Jick finds the risk of heart attack from oral contraceptives alone is extremely small. But "acute myocardial infarction in otherwise healthy

*(Continued on page 259)*

## CONTRACEPTION: METHODS OF THOSE IN THE KNOW

Professionals who work in family-planning clinics—counselors, administrators, nurses, doctors —are users of contraceptives, too. What do people who know contraceptives choose for themselves?

Robert A. Hatcher, M.D., director of family planning at Atlanta's Emory University School of Medicine, recently completed a survey of 343 men and women working in family-planning clinics; compared their personal birth-control choices with the National Fertility Survey—a study of married, sexually active people who use birth control.

"Some of the results were amazing," said Dr. Hatcher. "For example, 17.4 percent of the family planners use diaphragms, as compared with a nationwide figure of only 4.1 percent shown in the National Fertility Survey. And where about 33 percent of American couples use the Pill according to NFS figures, only about 19.1 percent of the family planners' group use it. Use of IUD's among family planners was close to the nationwide average. Finally, the use of surgical sterilization, dramatically increased across the nation with a recent rate of 33.1 percent, is even higher among family-planning professionals—44.6 percent."

The trend Dr. Hatcher sees among the family planners is toward the safer "barrier" methods of contraception. "Family planners use foam more," he said. "I found 12 percent had used foam during the month preceding their interviews, usually along with another method. The NFS figure for foam users is only 3.9 percent."

Family planners also are more adventurous, ready to switch methods and to try new ones. "When a new foaming vaginal tablet reached the market late last year," said Dr. Hatcher, "we found that fifteen of the women in our survey group—about 5.5 percent—had tried it within one or two months after its introduction."

Most important lesson on contraception from the family planning professionals: To overcome the lower efficacy of the barrier methods, use two at once. "Most of these people used double protection," said Dr. Hatcher: "condoms and foam, or diaphragm and foam—a safe, effective approach. When you use two at once you end up with an extraordinarily effective system of birth control but no serious complications."

## GYNECOLOGIC CANCER: WHERE WE STAND TODAY

Three main sites of cancers of the gynecologic tract are the cervix, or neck of the womb, the endometrium, or body of the womb, and the ovaries. Cervical cancer, the most prevalent, is slow-developing, most easily detectable, most curable when detected in precancerous stages.

Cancer of the cervix starts with changes in surface tissues that are confined to the local area and therefore completely removable. But, if not treated, this cancer may metastasize—spread.

The average time between the first abnormal surface change, cervical "dysplasia," and a fully developed invasive cancer is about seventeen years. A single Pap smear can detect abnormal cervical cells in about 95 percent of cases. Thus, an annual Pap smear along with your regular

*(Continued on page 258)*

# TAL TRACT

BY MELVA WEBER

## UNCHECKED INVADER: GENITAL HERPESVIRUS

Genital herpesvirus, or HSV for herpes simplex virus, is near kin to the causer of the common cold sore and is sometimes the same virus. By some medical estimates, between ten and twenty million American men and women have genital herpesvirus, though not necessarily with symptoms. Though conclusive evidence isn't in, genital herpesvirus is believed to lead to increased cervical cancer risk. The virus is highly contagious, said to be 90 percent transmissible during sexual contact, if either partner has an active blister.

"We are not sure," said Michael Spence, M.D., assistant professor of gynecology and obstetrics at Johns Hopkins School of Medicine, "but we believe the only time genital herpesvirus can be transmitted is when you have open lesions; but the virus remains in the body permanently."

Sufferers can get medical relief from symptoms, and the eruptions can be suppressed; but, as yet, said Dr. Spence, "There is no effective treatment." Recent breakthroughs in treatment against once-deadly herpesvirus encephalitis have not, so far, been effective for genital herpes.

A number of agents used for other purposes also have been found useful for suppressing symptoms or reducing recurrences of HSV. Oral contraceptives offer some protection, according to studies by Patrick O. Tennican, M.D., at the University of Arizona, and Lawrence Corey, M.D., at the University of Washington. And Milos Chvapil, M.D., also at the University of Arizona, found that zinc medication in a contraceptive sponge was useful in suppressing herpesvirus infection. Best chance for protection during intercourse, when either partner may have active herpesvirus infection, is the condom.

## ESTROGEN REPLACEMENT—THE LATE NEWS

For more than forty years, estrogen-replacement treatment has been used to relieve the symptoms of menopause—hot flashes with drenching sweating; thin, shrunken vaginal tissues; depression, sleeplessness, jumpy nerves; and often, loss of interest in sex.

Then, in the mid-1970's, a number of studies came up with the frightening news that endometrial carcinoma—cancer of the uterus—was as much as fourteen times more likely to happen to menopausal women who continued taking estrogen for a year or more. Women in droves quit estrogen. For their menopausal symptoms, sedatives and tranquilizers were prescribed. The Food and Drug Administration, in October

*(Continued on page 260)*

## HYSTERECTOMY: WHEN THERE'S AN "IF"

Medical opinion on the conditions that call for hysterectomy —surgical removal of the womb —varies widely, to the confusion of women who are possible candidates for the operation. Some doctors reserve the procedure for cancer (where it is essential) or for disease conditions such as recurrent hemorrhaging that won't respond to treatment or prolapsed, "fallen" uterus. Other doctors recommend hysterectomy for these conditions and also for noncancerous fibroid tumors, which can become very bulky and press on neighboring organs, or can cause excessive bleeding, or, because of their size, prevent proper examination of the ovaries which could themselves become malignant. These tumors also tend to recur after only local removal.

There also are physicians who favor routine "preventive" hysterectomy, even where there is no disease condition, for all women who have completed their childbearing years or for women who don't want pregnancy. This, however, is a controversial position strongly criticized by health authorities. The American College of Obstetri-

*(Continued on page 259)*

## CASE HISTORY: IUD SWITCH CURES CRAMPS

Arline, athletic, socially busy, thirty-two, had an IUD inserted at twenty-nine, after her two children were born. All was well for three years; then her menstrual periods became excessively heavy and lasted eight days.

"I've had it with the IUD," decided Arline. She made an appointment with her gynecologist to have it removed, perhaps to have a diaphragm fitted.

As they discussed Arline's experience with dysmenorrhea, menorrhagia (excessive bleeding), and the IUD, her physician suggested that another type of IUD—one that contains progesterone and is, in fact, a combination of device and hormone medication—just might solve both gynecological problems. The theory, explained the doctor, is that released progesterone changes the lining of the uterus in about the same way the Pill does. Arline wanted to try. She had really liked the convenience of the IUD.

The gynecologist removed the old IUD, replaced it with the progesterone-release one. Results were prompt. Arline's very next period lasted only five days, flow was light, and there was no pain. Months later, the situation had not changed. Prostaglandin overproduction caused Arline's difficulty, her doctor believes, the effective prostaglandin inhibitor, progesterone, solved it.

## NEW INSIGHTS ON MENSTRUAL PAIN

Women in ancient Egypt had cramps; women today still have cramps. Dysmenorrhea is the medical name for painful, difficult menstruation. It's called primary dysmenorrhea if it starts within a year or so of menarche, or first menstruation; secondary, if it's acquired later and has an organic or exterior cause. It is important for your doctor to determine whether you have the primary or the secondary form, because different treatment may be involved.

Throughout the centuries, the

*(Continued on page 258)*

## TIPS

• Coming: "organic" contraceptive:
Look ahead to the Collagen Sponge Contraceptive (CSC), a sphere of incredibly fine, soft sponge made of the same animal protein you have in your cartilage, tendons, skin, and bones. It's a sperm barrier, absorbs and holds the male ejaculate, keeps the vaginal environment at a natural acidic level. Milos Chvapil, M.D., and colleagues at the University of Arizona in Tucson are testing the CSC with volunteer couples. Inserted high in the vagina, the sponge clings, stays in place until removed by the fingers. Removal time: no sooner than eight hours after intercourse, no later than two days, to prevent odor. The CSC can be washed and reinserted. Dr. Chvapil hopes

*(Continued on page 261)*

## DECISIVE TREATMENT FOR VAGINAL INFECTIONS

Infections of the genital tract literally can spoil life, love, and personal well-being. They may itch, burn, set off irritating, foul-smelling discharge, and generally assault one's fastidiousness and nerves. What's important: seeking out effective treatment; preventing the Ping-Pong effect of sex partners reinfecting one another.

In terms of prevalence, the Big Three vaginitis infections are *Trichomonas* (termed *T. vaginalis* in medical literature),

*(Continued on page 260)*



FROM THE NEW LINE
AT THE SHOULDER TO
THE SWEATER-AND-PANTS
EASE — THE INSTANT
(UNMISTAKABLE!) APPEAL
SAINT LAURENT GIVES
TO CASUAL DRESSING

from Europe, with bravado–

# A NEW KIND OF CASUAL

On these 10 pages, the best casual
dressing in the European ready-to-wear
With all the news: the defined
shoulder, the shorter-length coats
and jackets, the vests and tops
that slide over everything
And all the key new textures
big-needle knits, suede, leather, fur
What it comes down to
the kinds of clothes you always want
to collect — classic, easy
with a difference this year
a new sharpness, a new bravado

KEY PIECES EVERYWHERE: THE 3/4 COAT, SHORT JACKET, FAIR ISLE SWEATER. AT CHLOÉ— THE MOST MODERN PANTS SUIT IN TOWN!

UNDER A BLOUSON...
UNDER, OVER
ANYTHING...A GILET...
*THE* "MUST-HAVE"!
ARMANI'S...SHIRRED,
SILKY SUÈDE

A NEW KIND OF CASUAL

NO HALF MEASURES
FOR UNGARO!
ALL-OUT DASH...A FUR
BLOUSON...FLUFFY
TAILS...A MIX
OF MUTED SUEDES

TOTAL KNITTING...
TEXTURE ON TEXTURE—
MISSONI'S DRESS-
AND-GILET. (WATCH
FOR KNITTED COVERINGS
OVER A VARIETY
OF THINGS THIS YEAR)

## A NEW KIND OF CASUAL

*Left:* At Missoni, you always find the most inventive knitting. This year...the hit of their nubby-textured olive sweaterdress with a hip-length gilet in multicolor knitted stripes, and little knitted cap—it's knitting you can't get enough of! Wool dress, about $260; wool blend gilet, about $225; wool/mohair cap, about $55. Bloomingdale's; Nan Duskin; Garfinckel's; Hutzler's; Neusteters; Bullock's. . . .

The things your skin can't get enough of: care and protection. Which is a good reason to try Shiseido's Assimilia Enriched Moisture Concentrate. And you'll like the way it feels — cool, silky.

*Right:* Good news for jacket collectors from Courrèges—his gutsy heavy-knit jacket in green with beige canvas. Here, over a beige turtleneck, soft beige corduroy pants—country/casual dressing at its easiest. Jacket, of wool and cotton canvas, about $400. cotton corduroy pants, about $150. At Courrèges Boutiques. . .

More Courrèges news—this time, in fragrance. His latest is called Courrèges and it's one "accessory" that goes city, country, everywhere. These pages: hair, John Sahag; makeup, Alberto Fava. Accessories, next to last pages.

Arthur Elgort

**MORE KNITTING WITH PUNCH—THE RUGGED, THICK-TEXTURED COUNTRY JACKET FROM COURRÈGES**

A NEW KIND OF CASUAL

THE NEW KNITS.
THE NEW WAY
TEXTURES MIX...
SHOULDERS EXTEND.
THE PULLING
TOGETHER OF A VEST
AND DRESS

**THERE'S DEFINITE SHAPE TO KNITTING NOW. THE LONG, WIDE-SHOULDER CARDIGAN AS A JACKET OVER SKIRTS, SWEATERS. LINES ARE CLEAN...FINISHED!**

*Left:* The gilet that's more—
Issey Miyake's full, over-the-shoulder
covering in light-grey
pleated wool knit over
a horizontal-pleated wool knit
grey/brown dress — texture
on texture, ease all the way.
Gilet, about $173; dress, about $195.
Dianne B., NYC; Hattie.
*Right:* A new take on the cardigan—
Sonia Rykiel does it (again!).
Here, all-of-a-color dressing
in purple knit — her
extended-shoulder, high-collared
Shetland wool cardigan-jacket
over a thinner-knit
wool/angora sweater,
wool jersey culotte skirt.
Cardigan, about $275; sweater,
about $195; skirt, about $185.
Bloomingdale's; Gazebo,
Philadelphia; Hudson's;
Ultimo, Chicago;
Country Club Fashions,
Los Angeles. Accessories,
next to last pages.

Arthur Elgort

## A NEW KIND OF CASUAL

THE JACKET—
THE COVERING TO
OWN THIS SEASON.
EVERYWHERE—IT'S
SHORTER, CRISPER
OVER A BLOUSE,
A SWEATER



Arthur Elgort



**THE JACKET GOES ON... OVER A BIG SWEATER, OVER NARROW PANTS, SKIRTS. OVER AND OVER— ADDING DASH TO EVERYTHING!**

*Left:* The new ease of jacket-dressing—Tiktiner's shawl-collared, double-breasted jacket in grey-green wool/polyester tweed. With a blue-and-grey jacquard polyester crêpe de Chine soft-tie shirt and pegged taupe wool flannel pants. Jacket, about $400; shirt, about $195; pants, about $210. Bergdorf Goodman; John Baldwin; Claire Pearone; Stanley Korshak; Balliet's; Bullocks Wilshire.
*Right:* The covering that pulls it all together—even in the rain—Chanel's beige cotton poplin cardigan-shell over a big-collared khaki heavy-knit wool sweater, a brown/beige/rust checked silk blouse, pleated grey wool flannels. Jacket, about $270; sweater, about $330; blouse, about $290; pants, about $180. Bergdorf Goodman; I. Magnin.
New take on *the* classic Chanel—Chanel No. 5. Now, that famous fragrance scents a very luxurious, pale-pink Body Creme. Indulge!
These ten pages: hair, John Sahag; makeup, Alberto Fava. Accessories, next to last pages.

wines

# Charmers that you may be missing

**By Barbara Ensrud**

It is late afternoon on a hot Sunday in the Hamptons. The weekend ritual has begun; after late brunch and a visit to the beach, my hosts and I are cooling down with a glass of deliciously chilled white wine. But it isn't dry, as fashion these days would have it. The wine is sweet—a 1975 Piesporter Güntherslay Auslese, a pale-gold Moselle slightly mossy in tint with hints of spiced apple in its bouquet, gentle-bodied, delicately sweet, marvelously balanced with acidity that makes it most refreshing.

Just why sweet wines have slipped in favor among serious wine drinkers in recent years is difficult to determine. People avoid sweet wines as though there were something inferior about them. Sometimes, of course, there is. Adding sweetness can mask certain flaws in a wine that was not well made or came from grapes that were inferior to begin with. Part of it, however, is the prevailing trend toward lightness and dryness in drinking preferences.

Yet some of the world's finest wines are sweet; and I confess to being utterly captivated by the likes of the German Auslese mentioned above, the château-bottled Sauternes of France and certain late-harvest wines from California. These are not wines artificially sweetened to satisfy a collective palate raised on sugared soda pop and iced tea, but honeyed elixirs born only through special conditions that occur in nature.

When autumn days have just the right balance of warmth and humidity, the grapes develop what is known as "noble rot," *la pourriture noble* as it is known in Sauternes, and as *Edelfäule* in Germany. Little brown cracks on the skins of ripening grapes are the first hint of invasion to come. Soon, a dusty grey mold, *Botrytis cinerea,* spreads over the surface, piercing the skin as it grows. The grapes lose moisture and volume; but the sugars, acids, and other flavor elements remain, becoming more and more concentrated as ripening continues.

I once helped to pick Botrytised Rieslings at harvest time. The grape clusters looked as if they had been mugged. The untouched grapes were green, fat, and round; but the Botrytised ones on each cluster were bruised and purplish, pathetically shriveled, as if some bully had gone whacking through the vineyard with a club. On some of the grapes, the mold had reached the "green-whiskers" stage, when little greyish-green filaments had begun to protrude like fine hairs.

Most people consider Botrytised grapes a nauseating sight, but I found myself feeling rather tender toward them. Beginning at dawn, we harvested selectively, careful to snip only those portions of each cluster that were infected with Botrytis. By noon, we were covered with sticky sweetness and slightly high from the heady perfume that wafted up from the vines, but that night a luscious sweet liquid filled the fermenting tanks.

Botrytis can infect many different grape varieties if conditions are right; but it achieves most gloriously with Sémillon, Sauvignon, Riesling, the Furmint of Hungary (which makes Tokay), and occasionally with Chenin Blanc and Gewürztraminer. In Sauternes (and Barsac, a distinguished subregion whose wines may be sold under either name), the vineyards are planted almost two to one in Sémillon and Sauvignon, with a smattering of Muscadelle. The extra sweet grapes can take up to two

"Château d'Yquem is the Rolls-Royce among Sauternes"

months to ferment, sometimes longer. In the presence of such richness, the yeasts work sluggishly; when the wine reaches 13 or 14 percent alcohol, the yeasts are killed before they can convert all the sugar to alcohol, leaving a wine most often described simply as "luscious." These wines can last a very long time—even decades—deepening in color as they age, but without losing any of their unctuous character.

Sauternes is at its most ravishing in Château d'Yquem, a wine so highly regarded and extravagantly praised that it sells for three or four times the price of its nearest competitor; the 1970, for example, is $30 a bottle. Yet Sauternes and Barsacs of the next level, from such estates as Rayne-Vigneau, Suduiraut, Climens, Coutet, Sigalas-Rabaud, de Malle, and Rieussec—come near in quality and sell for a third of that or less. But Château d'Yquem is the Rolls-Royce among Sauternes. In great vintages, each vine is said to yield only a single glass of wine.

It is relatively rare to get just the right mix of alternating mists and sunshine that foster *la pourriture noble*. In off years, the great estates do not even make wine under their own illustrious labels but sell their product to regional producers or bottle it as something else. The best recent vintages for Sauternes that are available now are 1973, 1971, 1970, and 1967, though most of the '67's are gone.

In Germany, both 1975 and 1976 were superb years for wine of Auslese quality (selected late-ripened clusters) and the ambrosial Beerenauslese and Trockenbeerenauslese; richest of all, made from overripe berries individually selected from each cluster. These wines are so concentrated and so rare and costly (up to $100 a bottle) that they perhaps should await an occasion of great moment—which could, of course, be nothing more earthshaking than five o'clock on a summer afternoon when you suddenly get a yen for something extravagant.

For less exalted moments, there are superb wines of the Auslese category that cost between $6 and $10, such as the 1976 Piesporter Goldtröpfchen from Heinz Lehnert or the Scharzhofberger, of Kesselstatt, 1976. These wines are less alcoholic and drier than Sauternes but just as smooth and beautifully balanced. The fragrance and flavors are different because they are made from the Riesling grape, but the same haunting loveliness of succulent ripe fruit hovers about them. They are ideal for drinking by themselves, as we did on that warm afternoon two months ago, but they are equally delightful with baked salmon in sorrel sauce, with chicken breasts in a creamy *velouté,* or with a very moist, very light sweet cake.

Californians only recently discovered that the dreaded mold that rotted their grapes was sometimes Botrytis. In the last few years, luxuriant wines such as Freemark Abbey's Edelwein Gold, the Monterey Vineyard's Botrytised Sauvignon Blanc, Callaway's Sweet Nancy (Chenin Blanc), and late-harvest Rieslings from Joseph Phelps, Firestone, and Château St. Jean demonstate the promising future for superb sweet wines in California.

If you haven't already been bewitched by these charmers, you have a treat in store. Summer is a great time to make the discovery, for they can be enjoyed almost any time of day. A glass or two makes a delightful aperitif. I cannot go as far as they do in Sauternes where they drink their wine with course after course, be it fish, fowl, or meat, yet I agree that Sauternes is supremely good with *foie gras*. When I first heard of matching Sauternes with Roquefort cheese, I had to try it to be convinced. But this odd couple is surprisingly congenial, down right conjugal, in fact, once you get past the bizarreness of the idea. The rich ripeness of the cheese and of the wine offset one another beautifully.

I find these fine sweet wines most beguiling just on their own, an eloquently understated finale to a well-orchestrated meal. I also like to keep a favorite Sauternes or Moselle chilled in my refrigerator during the summer—right now, it is a Château de Malle 1971, about $7. These wines, opened, keep wonderfully well for a week or so and offer smoothing refreshment for flagging spirits on steamy summer days. ▽



Bruce Weber

# NEW JERSEY JETS

## '78 FALL REPORT

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VOGUE MEN

# Men do an about face

## With an eye to the future, men are taking up the slack—but plastic surgery has its "biological price"

As men have become more concerned about their personal appearance, cosmetic surgery has increased—50 percent in the last five years alone, according to Dicran Goulian, Jr., M.D., attending surgeon in charge at The New York Hospital-Cornell Medical Center. And this goes for men in every profession—from stockbrokers and businessmen to policemen and military officers about to launch a second career after early retirement. Dr. Goulian feels they may be overdoing it. "I can understand how middle-aged men are sensing tougher competition from younger men and women, and there are good reasons for some face surgery. But there does seem to be too much keeping up with the Joneses. And certainly an all-consuming desire for youth and good looks has, throughout history, been the sign of a declining, decadent culture. It is, I think, better to be yourself."

Laurence R. LeWinn, M.D., assistant professor of surgery at The New York Hospital-Cornell Medical Center, makes a point of cautioning men about the "biological price" they may have to pay for facial surgery. A face-lift leaves scars on the scalp, which can be a problem if a man is very bald—and may narrow or even eliminate sideburns unless well done. Another problem is having a portion of the beard area pulled around and behind the ear.

Electrolysis and other hair-removal techniques can help remedy matters to some extent, but there usually are some residual problems. If a man is heavily bearded, this may rule him out as a candidate for a face-lift.

Perhaps this is one reason why the eye lift is the most common operation among men. "They do not, as a rule, mind *some* lines in their faces," says Dr. LeWinn. "They feel this gives character. What men are most concerned about is any sign of aging that makes them look tired or as if they were 'slowing down.' Years have nothing to do with it—it is the appearance of being old and worn down that they want to get rid of. Here they are, functioning very well, but they are afraid that they look ready to be put to pasture. And they worry about what is being said in the office about them because of this. Quite often, the eye lift is just the thing that really does it for them," says Dr. LeWinn. "And surgically it is certainly a very simple solution to the problem."

*(For more about men's looks, see page 118.)*



COVER NOTE The message now: real-life good looks with American style. It runs through menswear and through these pages—ten Vogue Men wearing the best looks for fall. First, Buzzy Kerbox—on the cover—in Ralph Lauren's clean-cut, unmistakably American kind of dash: a blue Oxford shirt with button-down collar (about $35), silk rep tie (about $22.50), with a heather-grey wool cable-knit vest (about $62.50), and mushroom cotton corduroy pants, pleated and pegged (about $60). To top it all: the red Shetland hooded toggle coat (about $320). All, Polo. Coat, Sept., at the Polo Shop at Bloomingdale's; Kaufmann's; Neiman-Marcus. Everything else, Sept., at the Polo Shop at Bloomingdale's; Muse's, Atlanta; Brittany, Chicago; Neiman-Marcus. . . . Same offhand, live-in ease—in a scent: Polo. To have now in a soap, talcum, after-shaving balm and more. By Ralph Lauren. Photograph, Bruce Weber.

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VOGUE MEN

# for fall: clothes with real-life dash/American style

The starting point for this whole report is American style. American style that not only describes the clothes, but the way the clothes are worn and the men you'll see wearing them. Real-life, honest good looks, dash, ease — these are the ingredients — and they go through everything to give men's clothes now a new, straightforward appeal.

What comes first — sports jackets. And for a very good reason: a sports jacket is the symbol for the news in menswear now. The ease and casual attitude built-in to that kind of jacket has affected all categories of dressing, and has made the biggest difference in the way men's clothes look and feel. But it doesn't mean a "revolutionary" difference. The basics haven't changed: when a man needs a grey suit, he still needs a grey suit. What has changed — the fact that that grey suit — any traditional suit — feels easier, *is* easier — the fabric is softer, there's a lot less construction to it. And it makes for as much of a change as the narrowing of a lapel or a trouser leg (you'll see that, too, but those kinds of changes evolve slowly 1/8" by 1/8"). Even a coat has eased up — it starts out softer, slightly larger, broken-in. And you can trace the whole thing to the feeling — and ease — of a separate jacket.

The dividend: the new interest in casual as an attitude means that when you do get to the world of real casual clothes — to the separate jackets and sweaters and storm coats — you get to the best casual clothes in years — the most thought out, the most attractive.

And you always get — over and over — that certain American style. What keeps it going: the clean-cut, crisp way clothes are put together. The accent is on classic — as in a clear-blue or bright-yellow Oxford shirt, a knitted or rep tie, moccasins, a Shetland pullover. But this year, they're all classics with a difference — shirt collars are smaller, softer . . . a tie is narrower and it's worn with everything — even a Western shirt and jeans . . . a Shetland pullover has pinstripes of another color. In the end, a man has the best of both worlds this fall: the traditional — the things he enjoys and looks good wearing — and the sharp-but-easy dash that comes from having this year's versions . . . this year's news . . . all the clothes you'll find on the pages ahead.

## WHO'S WHO

*Report edited by Kezia Keeble and Paul Cavaco*

*Photographed by Bruce Weber*

*The men you'll be seeing throughout these pages:*

*FRANK DZURENKO – law student, Rutgers University*

*PAUL GARCIA – actor; next in "Fire Power," with Sophia Loren*

*RICHARD GARCIA (Paul's twin) – anthropology student, University of Michigan*

*WOODY HOCHSWENDER – writer*

*MICHAEL IVES – student, Yale University, member of the Yale heavyweight crew*

*BURTON KERBOX – known as Buzzy – champion surfer; in the top ten on the World Professional Surfing Circuit*

*KEN MARSHALL – actor, co-starring with Brooke Shields and Charles Durning in "Tilt"*

*JOHN McNEILL – carpenter, explorer*

*BOB POWERS – student, University of Minnesota*

*DON ROBINSON – filmmaker, actor, explorer*

*With – Jane Gill, Leslie Klatt (their makeup, by Mark Nahmias). . . . Men's haircuts, by Bob Fink of Pipino-Buccheri Salon*


JOHN MCNEILL
BOB POWERS
LESLIE ALATT
SUSAN HERMAN
John Anthony's
take on the new
"un-uptight"
softness,
the narrower lapel
To live in
Sal Ceserani's
single-breasted
brown Harris
tweed
"freestyle"
Bruce Weber

*Stands for real change: slim shawl collar ...soft woven fabric...not a taut, stiff line. By Alexander Julian*

*Now Brooks Brothers understatement is high style everywhere...here a new deep black/brown color*

*Classic herringbone "hacking"...over red corduroy pants. Polo by Ralph Lauren*

## REAL-LIFE GOOD LOOKS/AMERICAN STYLE

These stand for the whole new "dressed-but-relaxed" mood. Unlined, unconstructed jackets...uncomplicated as sweaters ...worn like sweaters...more places, more ways. Over khaki, denim, suède, corduroy...grey flannel isn't the only option

# jackets

Fashion ... Text to last page


MICHAEL HUES
KEN MARSHALL
FRANK DZUBINSKI
Dressing with polish.
Paul Stuart's
single-breasted suit
in charcoal-navy flannel-
light-blue shirt.
Burgundy suspenders
Indispensable:
the grey business
suit. Ralph Lauren's
single-breasted
charcoal
chalk-stripe suit,
with white Oxford
shirt, rep tie.
For Polo
The perfect
overcoat–
Calvin Klein's
navy cashmere–
slightly oversized,
single breasted
down to

DON ROBINSON

PAUL GARCIA

*Three-piece grey flannel suit, striped white shirt, rep tie— Brooks Brothers classic all the way!*

*from Calvin Klein— light-khaki poplin*

REAL-LIFE GOOD LOOKS/AMERICAN STYLE

Tradition updated, refined. The new look of bread-and-butter basics—suits, coats, going-to-work clothes. Worn with a new sharpness, a clean classic style. But the attitude—the ease—stays the same...it goes right across the board this year ...

# business

his and hers — accessories, stores,

*The classic—the best!—cashmere cardigan. By Ballantyne of Scotland*

*Texture interest: the bouclé knit pullover, with soft corduroys. From Lee Wright*

*Surprise pinstripes on an ink-blue/black Shetland pullover. Pringle of Scotland, by Alexander Julian*

## REAL-LIFE GOOD LOOKS/AMERICAN STYLE

Everybody loves a good sweater—and these are the best: from an under-jacket vest to the heaviest knit pullover. The news is in the patterns and textures, the classic knock-around-in style. And—the more they're worn, the cozier they get!

# sweaters

BOB POWERS

JANE GILL

Ralph Lauren's
Fair Isle sweater-vest
with a small-collar
plaid shirt,
tweeds. For Polo

The great
outdoors sweater—
thick textured knit,
shawl collar.
Bill Kaiserman
for Rafael

Casual plus:
heathery pullover,
grey corduroys—
shirt and tie!
Polo by Ralph Lauren

Calvin Klein's
pullover—
the smallest
shawl collar—olive
over olive-browns

# —always!

Bruce Weber

Fashion information—his and hers—accessories, stores, next to last pages

*The new soft overcoat, with a longer, narrow look. Vicuna color, notched collar, low buttons ... a new ease. Bill Kaiserman for Rafael.*

# degrees of

REAL-LIFE GOOD LOOKS/AMERICAN STYLE

Casual is the base, but within that framework there are still options, contrasts. Even with classics there are changes. The biggest—how clothes are worn. This year, there are more ways to look "dressed"-but-easy...more ways to look good!

# dressing

Fashion information, accessories, stores, next to you

Everywhere—NY / Paris / Milan—there's a new attitude in menswear. One of the ways you see it: the casual, "country" approach to dressing—everything is easier now!



*Kenzo's blouson—black leather fur edging*

The blouson

The same



Bruce Weber

# INTERNATIONAL REPORT/PARIS

# UPDATED

GERALD ASARIA, *editor-in-chief, "Vogue Hommes"* JACQUELINE DEGIOANNI, *fashion editor, "Vogue Hommes"*



*At Christian Aujard, the shirt-easy jacket*



*Dior's quilted black leather [illegible]*



*Softest corduroy jacket from Christian Aujard*

## –the jacket everywhere

This season it's more important than ever to note the difference between the work of designers who are more concerned with creating a sensation than creating wearable clothes.

Many designers of women's ready-to-wear are also coming out with collections for men — some more successful than others; what works for women doesn't always work for men. Exceptions: the blouson jackets and some of the wide-shouldered clothes inspired by science-fiction films.

**The biggest news is sportswear-dressing.** Sportswear has really come into its own: not only is it synonymous with country- and leisure-dressing, but it is now thoroughly at home in town and in the office. The sportswear influence — the casual attitude — can be found in every category of dressing. . . .

This fall, there's a new vitality in the French menswear industry. **You have to think in terms of different styles of dressing, not just one style.** To begin, there are three distinct currents: the traditional, with its discreet evolution of good taste; the trendy fast-paced fashion; and the "pseudo"-fashion, done mainly for its shock value.

The military look, important here for women, is also important for men, particularly in coats — inspired by the military greatcoats.

The most avant-garde fashion has been influenced by the Punk movement — and everywhere there is a lot of leather, either padded or studded. Suburban punks have taken to wearing clothes copied from World War II Nazi uniforms — an extreme example of bad taste.



*Saint Laurent's square-shouldered blazer*



*Valentino's gutsy double-breasted tweed jacket*



*Tweed jacket, leather pants– from Cerruti*



*The ease goes in Lanvin's tweed suit*

## How sportjackets have changed!...



*Christian Aujard's wide-shoulder black leather jacket*



*Hechter's version of the new military greatcoat*



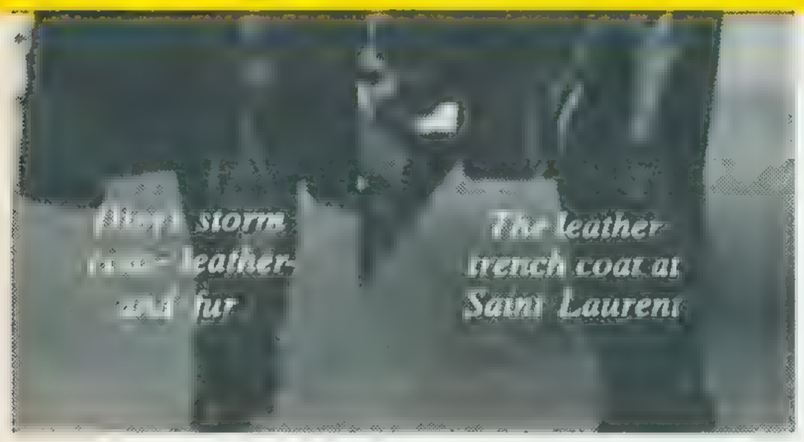
*Kenzo's over-[illegible] over longer [illegible] in leather*

## easy attitude in outer jackets/coats

**The news of the "over-jacket" in a 3/4, mid-thigh length — it went through almost every collection.** These exist in many forms — as "regular" jackets, as car coats, as cardigans. And they exist in many fabrics — everything from rubberized canvas, to leather, tweed, llama, wool, ratine. Jackets to be worn over suits and blazers as coat stand-ins!

**Another coat substitute: the blouson** — padded, shorter, or with basques. Again, in a variety of fabrics — leather to rough canvas.

All of the above doesn't mean you won't find coats. **Coats are back and making a stronger showing than ever:** loose trench coats with raglan sleeves. Double-breasted overcoats, often fur-lined. And the masculine-looking big-shouldered military greatcoats, some with studding or gold buttons.



*[illegible] storm [illegible] leather- and fur*

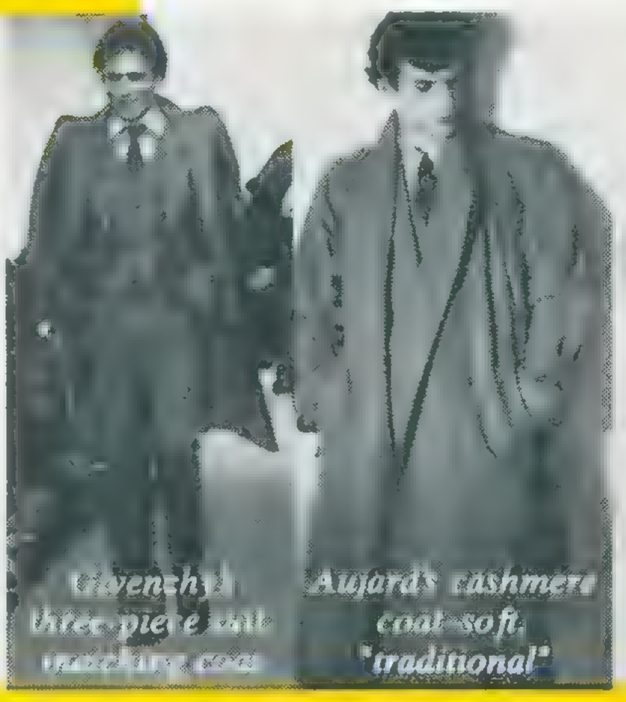
*The leather trench coat at Saint Laurent*

*Symbol of American country-dressing . . . of the new casual spirit everywhere: The small-collar Western shirt in indigo plaid, a shearling-lined leather vest/sleeveless jacket, jeans. All, Polo by Ralph Lauren – worn here by Frank Dzurenko. Fashion information, stores, on next to last pages.*

**As for suits — the shape is classic:** a natural-shoulder jacket, with narrower lapels, ease at the waist; pants are pleated and narrower. Fabrics are classic — flannel, tweed, Glen plaid, whipcord, plus new rustic, thick-textured wools. To go with them: shirts with smaller collars, narrower ties — sometimes, just a thin leather thong.

**Blazers are younger — with a new dash.** A double-breasted two-button blazer with padded shoulders, smaller lapels, no back slit.

**For evening: new versions of the dinner jacket** — single- or double-breasted, with or without a vest. The newest: the blouson, padded satin, or an evening jacket in leather. And underneath, evening shirts in satin, all colors.



*Givenchy's three-piece suit [illegible]*

*Aujard's cashmere coat–soft "traditional"*



*At Cerruti, the overjacket-plus-suit*

## ...even in the new business dressing

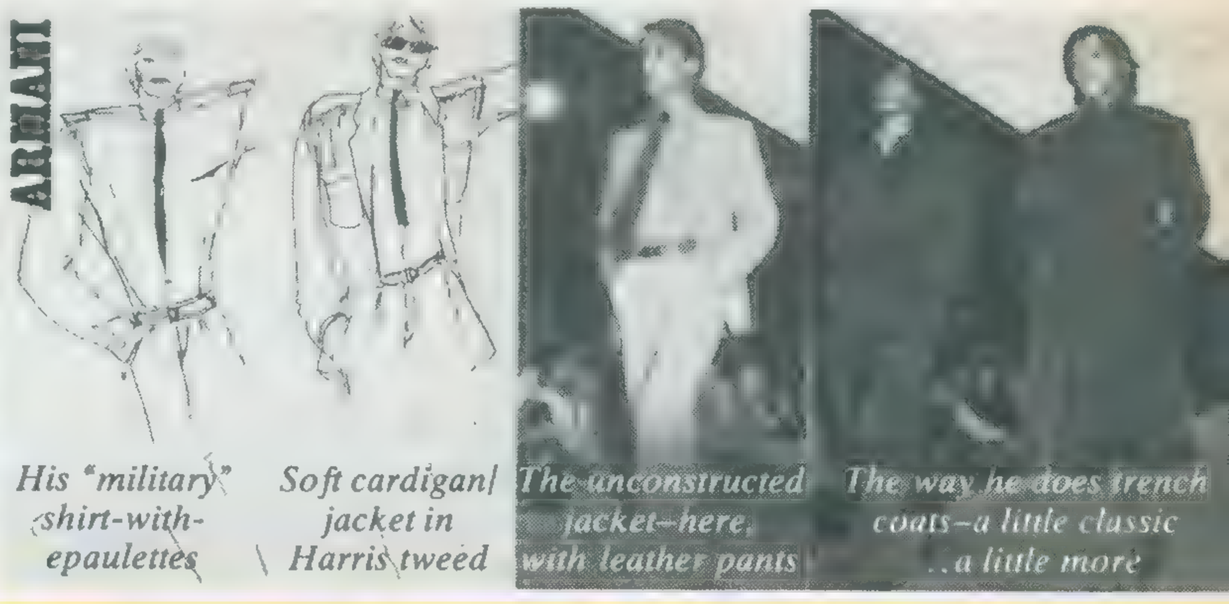
# UPDATED INTERNATIONAL REPORT/MILAN

— FLAVIO LUCCHINI, *editor-in-chief of "Vogue Uomo"*

# ITALY

Every season, thanks to a few remarkable designers — **Giorgio Armani, Gianni Versace, Basile, Jean-Baptiste Caumont** — the Italian fashion industry explodes with creativity and new energy. **Again, this fall, these are the names to watch. And at all four designers, you're able to follow this year's news:** the jackets; the overshirts, often with a military flavor; big sweaters; fur and leather; and all the inventive new takes on "traditional."

Perhaps more than the others, **Armani is in the forefront; year after year, his name, his mark, his ideas are the symbol of the latest and best in Italian menswear.** His popularity comes from his canny ability to introduce discreet changes in men's clothing — innovations that help it to evolve, rather than creating a revolution each season.




*His "military" shirt-with-epaulettes* — *Soft cardigan/jacket in Harris tweed* — *The unconstructed jacket—here, with leather pants* — *The way he does trench coats—a little classic ..a little more*

## News: overshirts, jackets,




*Key day look: blazer, pleated shirt, satin tie* — *His new overcoat—bigger shoulders, texture contrast* — *Color: strong unexpected eggplant/grey/khaki* — *Small-collar shirt, tie, pants—all, in nubby-soft wool*

It was Armani who first abolished lining and padding for a new unconstructed look, reintroduced the narrower tie, gave sportswear an elegant feeling that took it out of the "strictly for after-hours" category. Then other designers followed his direction.

This season he's done it again: changed direction and come out with the avant-garde. He reproportions jackets, introduces the military look — but a soft rather than a hard version.

Armani also comes up with new ideas for winter fabrics: fur and leather for big outdoor jackets, wool crêpe for jackets, lacquered gabardine with a shiny finish for full, almost-classic trench coats, heavy satin for a casual evening version. He puts overshirts with leather epaulettes (inspired by aviator's tunics) over velvet trousers; puts together fur and quilted leather in sportswear.

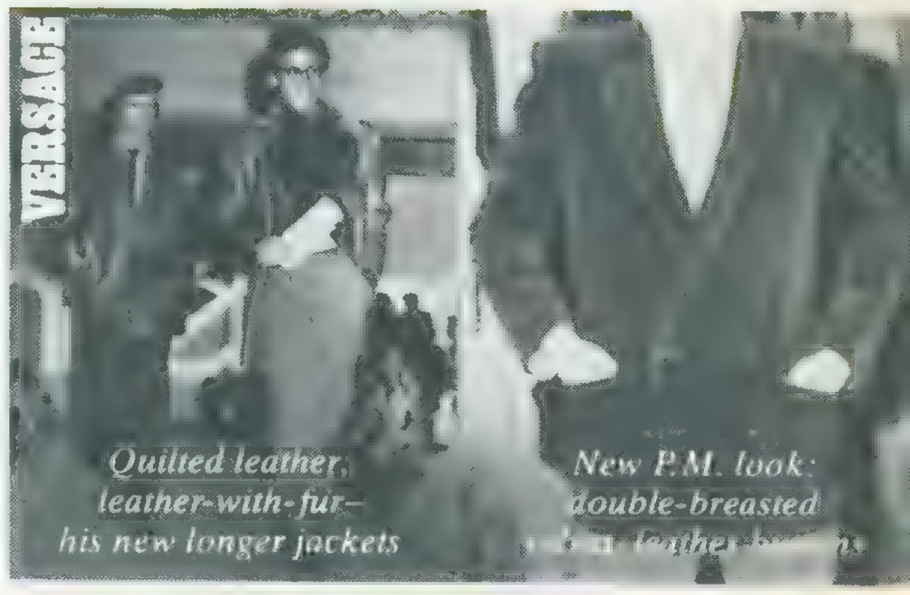
## in the things that go over other things...

**Gianni Versace, well-established in women's fashion, has for several seasons become more and more involved with menswear.** He, too, hints at the military look, and believes in a lot of leather: heavy and rough-textured for overshirts (worn as jackets) — squared, tough-looking, but with a lining of butter-soft leather. He shows them with narrow waist-band trousers, or with "traditional" trousers, and layers of big sweaters — everything in soft fabrics and tones of ambered browns and mossy greens. This is a look, he feels, for city *and* country.

**Basile's collection is as elegant as ever, with the kind of reference to traditionalism that has made him popular in and out of Italy.** The excitement here comes from his wonderfully free way with color, and an innovative combining of textures: an eggplant jacket with green trousers, a grey shirt, tortoise-color tie, or a khaki jacket with velvet trousers and a satin tie (for day!).

**Jean-Baptiste Caumont designs for the man who knows his own taste; and he likes to bring in some reference to British tailoring.** He, too, believes in the "fresh air" look for the city: "country" jackets and trousers are combined with sweaters for work as well as after work. He has a wonderful line of big quilted jackets and vests, worn over big-stitch sweaters, or with furs. His velvet blazers in "burnt" tones have sportive touches: leather buttons, patches. For the traditionalist: camel's-hair trench coats, cashmere polo coats.

And this year, the news of Missoni for men — by popular demand! Now, the same kinds of wonderful knitted sweaters, tops, and jackets that Tai Missoni wears all the time are available for everyone.




*Quilted leather, leather-with-fur—his new longer jackets* — *New P.M. look: double-breasted leather*

## Texture news: leat

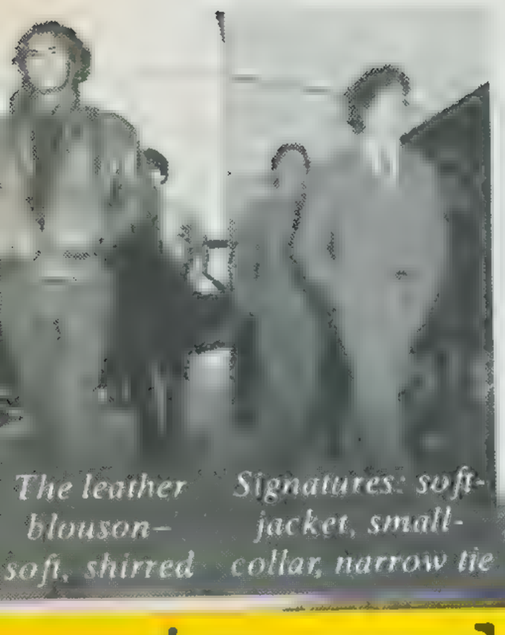
All together, these names represent the best in Italian menswear. They are designing for a man who is sure of himself, his masculinity — one who lives his working hours in the same spirit and the same clothes as he does his leisure time. He loves good-looking materials, new ideas — but within reason: he rejects the far-out. You could say he is an expert on elegance: he never looks "fashion-y" — but he is always up-to-date and attractively put together.




*The knit nylon reversible jacket, pullover* — *The shearling blouson—a variety of ways* — *Easy "outdoors" textures: mohair knit shirt, suède pants* — *The [illegible] leather jacket: quilted, longer* — *Casual-in-town: the new tweed jacket: the attitude!*

## quilting, shirring... A new definition of ease

It's happening all over: coats, jackets, sweaters in a new casual mood, with a new dash. Suddenly, the whole world of "outerwear" has been turned around...



*The leather blouson– soft, shirred*

*Signatures: soft-jacket, small-collar, narrow tie*

## coats--a change



## her, fur, heavy-knitting, tweeds,

*The kind of ea… ged good looks – … a U.S.A. coat th… Kat… dou… to… pa… sh… sp… ca… Pl… The …*

Kim Hemsley
*in Calvin Klein's new breed of sweater-jacket, double breasted, shawl collared. Dash...indoors and out.*

# "strong" swe

*coat, alpaca lined. Polo by Ralph Lauren. Worn by Don Robinson.*

## REAL-LIFE GOOD LOOKS/AMERICAN STYLE

Overall, the move is to more casual…but everything has strength, character! Assertive sweaters. Rugged coats. Extra punch…the "no-rules" eclectic way things mix now…a cardigan is a jacket for traditional tweed trousers; a storm coat goes over a classic grey flannel suit…over everything

# aters/coats

Bruce Weber

Fashion information, accessories, stores, next to last pages

# Fail-Safe Clothing Plan

## The experts tell you how to build a man's wardrobe the easiest, surest way

EDITOR'S NOTE: *Paul Stuart, one of New York's finest menswear shops, recently was approached by one of Fortune 500's top corporations and asked to hold a clothing seminar for its executives. In the meeting, the store offered some valuable suggestions for building a basic wardrobe—all the things a businessman needs to get through his day, including boardroom and black-tie occasions, along with more informal business situations. This system, the store feels, should also help to prevent many costly shopping errors.*

The Paul Stuart point of view about men's dressing can best be described as conservative, understated, based on good taste and quality—certainly not flamboyant, but never dull. Creating an individual look comes from the personal touches each man chooses: whether or not he wears vests, and in the colors of his shirts and ties.

First, some general rules:

- A man who works five days a week should have a suit for each of these days: five good suits for winter, and five good suits for summer. Then he can wear each for one day, hang it out for a full week, and wear it again. With this kind of rotation, each suit should need to be cleaned only once or twice a season (unless you are caught in bad weather).
- There really is no such thing as a year-round suit. There are some that can be worn from September to May—and that's about as year-round as you can get.
- When in doubt, wear blue (dark blue), and grey. Be very careful of brown, and of bold plaids: save them for informal business occasions. Knowing this would have helped one businessman in a plaid suit who was about to fly up to Boston to ask a firm for ten million dollars. His boss saw him and told him to change to his grey flannel suit—his *old* grey flannel, at that. Underscoring again that what you wear where is important.
- Single-breasted suits here (at Paul Stuart) outsell double-breasted ones by a ratio of ten to one.
- Natural fibers are more expensive than synthetics but worth it. They have great stability, good looks, and a sophistication that synthetics simply don't have. Of course, naturals require more upkeep than synthetics—certainly wrinkle a bit more—but the wrinkling often has a kind of casual, relaxed appeal.

**Trousers**

Most Paul Stuart trousers have belt loops, though the dressier ones have extension waistbands, instead. Waistline pleats are making a comeback—but they are small, neat—not the big ones you may remember. Straight legs are always in good taste; the tapered or flared look is old-fashioned. On trousers of lighter weight, fabric cuffs make sense: they give the pants legs a little more weight, keep them from riding up. But cuffs make less sense on a trouser that has weight and body—or, say, on a golf trouser, where cuffs would just be sand catchers.

**The basics for winter**

1. The grey flannel suit. Never out of style, always in good taste, it comes in three colors: Oxford grey, charcoal, and Cambridge (the lightest tone). These are all-wool flannels, made in England. A man who travels a lot might want to include one worsted suit—a stronger fabric that travels well, keeps its looks—but with the same soft look of the other flannels.

2. The navy-blue suit. This is an essential, either in a solid or pinstripes. If the pinstripes are conservative, there is no danger of a man's looking like a character in *Guys and Dolls*. One version in an English basketweave—a hard-finished cloth, weighing eleven ounces—makes this a September-to-May suit, and a very good traveler. Other good bets: a navy flannel, soft and relaxed; or navy serge, the longest, hardest wearing of all at thirteen or fourteen ounces.

3. The sharkskin suit comes in all colors, stays crisp and fresh, even on the road. This is a hard-working business suit; every executive should have one.

*The extras:* suits of whipcord or cavalry twill (sporty, good fabric); a good Glen plaid; herringbone tweed—not for the boardroom or the stockholders' meeting, but a terrific look for less formal business situations, especially when teamed with a blue shirt, knit tie.

**The basics for summer**

Lighter fabrics, lighter colors.

1. The gabardine suit: the bread-and-butter suit for warm weather, in tan or olive—always light tones, never in navy or charcoal because dark gabardine is too shiny and looks like a uniform.

2. A dark-blue suit: every summer wardrobe needs one. One terrific version could be an "English" tropical wool (made in Switzerland)—weighing a mere eight ounces.

3. A Bengalese suit: this is a Paul Stuart exclusive. The material (which Stuart had named Bengalese) is 65 percent wool, 35 percent polyester, weighs not quite nine ounces, is made for Stuart in Sweden, comes in a wide variety of colors and in stripes and in plaids—travels sensationally.

4. Cotton/Dacron suit: a must for the real dog days in August. But not for board meetings—it gets too wrinkly. *The extras:* a linen weave; small checks and plaids; silk. A silk suit (especially in navy) is sheer luxury, perfect for summer weddings, parties. On hot days, it will make a man feel as if he had nothing on.

**The dinner suit**

The black dinner suit is a must for all formal occasions, year round. White dinner jackets for summer are losing their popularity. The most updated black dinner jacket has natural lapels, a notched, rather than a shawl collar.

**Sports coats**

*The blue blazer:* an essential, and a best seller now and forever. In ten-ounce wool, it can be worn all year long, casually with khakis or white pants, more formally with twill or grey flannel pants. Paul Stuart sells it in a double-breasted version with double vents—probably the one item that most men want in the double-breasted style.

*The eggshell linen blazer* is to summer what the blue blazer is to the year-round wardrobe. Great worn with an open shirt—comes in lots of colors—wrinkles a bit but has a substantial look.

*Extras:* Sports coats in Shetland, tweeds, Harris tweed, Ultrasuède, mohair/wool.

**Coats**

Here, we're talking about overcoats and top coats. Some general points first: overcoats are heavier than top coats; double-breasted styles make sense because they have the advantage of being a bit warmer than single-breasted models. Four basics are:

*The classic polo coat* in pure camel's hair, either single- or double-breasted.

*The Chesterfield*, the basic fly-front, fitted model, in navy-blue or grey herringbone—in many fabrics and colors.

*The British warm*, modeled after the British army coat, in a thirty-two-ounce melton cloth woven in England—travels well, is very warm, a coat that feels good on.

*The raglan-sleeve coat:* You'll be seeing more and more coats with these sleeves—they're easy to slip on and off, are less dressy than coats with set-in sleeves.

*Raincoats:* The classic trench coat with button-in lining, wonderful for traveling and, for a lot of men, the only coat they need. Choose it in tan, not blue or black. The British make the best raincoats, because they know how to set in the one-piece sleeve so that the coat has a streamlined, smooth look across the shoulders. That's one criterion of a good raincoat. The other is whether or not it's made from yarn-dyed fabric. This means that the yarn is dyed before the fabric is woven, so the color is deeper, richer looking; the cloth has

more vibrancy and life. And this outer "shell" is, of course, replaceable.

**Fit**

Fit is probably the single most important thing for one to consider when buying any piece of clothing. Achieving an overall balance—a sense of proportion—is key. And so is creating an illusion of leanness. Always try for a natural, soft, easy look—nothing "uptight" or hard-tailored. The only way to see how something looks on is to try it on. And ask for help from a salesman or a fitter—he has a trained eye, can step back and tell at a glance whether the suit, coat, jacket is going to work for the individual.

No one should fool himself about his size, or let himself get locked into one size—different things fit differently. Nor should he let his ego dictate what he should wear; the best guideline is to buy the size that gives the best fit, the best overall look. At Stuart, there is a special size category: semi-long, semi-tall—to provide a better balance for someone who is about 5'10" or 5'11"—for whom a regular is too short, a long too long.

**Specifics about fit**

*Suits:* If a suit requires excessive alterations, don't buy it—one might as well have something tailor-made. Even the most expensive suit won't look right without the proper fit.
*Jackets:* Look for a snug fit around the collar; a soft, natural shoulder with a minimum of padding; a natural, clean line for the lapels; a moderate taper at the waist. A jacket may be too snug if there are horizontal ripples at stress points on the back. As a general rule, sleeves should end about four and one-half to five inches from the tip of the thumb, allowing some linen to show.
*Trousers:* The trouser seat should be smooth—have a clean, neat fit without any excessive vertical or horizontal wrinkles. Pockets (either straight up the seam or on the slant) will naturally bulge a bit; but, if the bulge is excessive, the trousers are too tight. Trouser legs should be slim and straight. Their length is a very personal matter—and again, it's the overall proportion that counts. Step back and get a good overview in the mirror, or ask a salesman for help.
*Overcoats and raincoats:* Collars should be neat—shouldn't stand away from the neck. Sleeves should be long enough to cover suit sleeves. The proper length for a coat is just below the knee. Generally, most men will go down one size from their suit size when buying topcoats and overcoats, and down to the next even size for raincoats.
*Vests:* Fit of a vest is a personal matter. A man who sits all day will probably want to wear a vest comfortably loose; if he stands a lot, he'll probably prefer a snug fit. Either way, look for a snug-fitting neckline.

**Coordinating a look: accessories**

When in doubt, reach for what is safest, keep it simple. Each new suit should have a new tie and shirt to go with it. Not everything a man owns has to be interchangeable. When he starts putting together patterns with patterns, he should get help from an expert, or things can get tricky. Always buy quality. A few good things that go together make more sense than a large number of things that don't. Here, the basic accessories:
*Shirts:* Blue shirts, white shirts, écru-yellow shirts, with moderate-length collars; button-downs are strictly casual.
*Ties:* Burgundy, navy blue, brown are basics for work. Add some plaids for leisure wear.
*Socks:* Should match trousers.
*Pocket squares:* White, if one is not sure about colors.
*Belts:* Brown and black can be worn interchangeably.
*Shoes:* For more formal occasions, black. Paul Stuart believes brown goes with everything—even navy, although some executives in the business world disagree.
*Jewelry:* Apart from a wristwatch and a gold wedding band, Paul Stuart believes that men's jewelry should be kept to a minimum. Accessories such as key rings, belt buckles, cuff links, pens in 14k gold also make a personal statement about the man who has them, are a long-lasting investment.

**Evening accessories**

*Bow tie:* The right size for the individual depends on his height and build. A large butterfly bow tie, for instance, is overpowering on a short, heavy man with a short neck. He would look much better in a slimmer, smaller tie. The fabric of the tie is determined by the facing of the tuxedo jacket lapels, i.e., match a grosgrain bow tie with grosgrain lapels. The cummerbund should also match the lapels.
*Shirt:* Simple; white; without pleats, ruffles, or embroidery.
*Suspenders:* Black.
*Matching studs and cuff links.*
*Optional:* White silk pocket square.
*Shoes:* Black patent leather evening shoes—not just any black shoes a man owns—worn with black stockings.

Don't skimp on any of these details—they are all important for the man who wants to look his best. ▽

## J. CARTER BROWN

*(Continued from page 175)*

In 1961, John Walker, then director of the National Gallery, invited Brown to join the staff as his assistant. When Walker retired in 1969, Brown replaced him—hardly a surprise since Brown had been as rigorously groomed to assume the reins of the National Gallery as Prince Charles has been to become King of England. Good breeding, however, does not always guarantee a winner; and so the surprise was that Carter Brown did indeed possess the strength of character, the vision, the drive, and the political savvy necessary to modernize and to expand the activities of the Gallery.

People began talking about Brown when, in 1971, he discreetly but deftly started stealing the fire of Thomas P.F. Hoving, then master showman of New York's Metropolitan Museum of Art, by convincing the Chinese that they should send the first major exhibition of new *Archaeological Finds of the People's Republic of China* to the National Gallery rather than to the Met. That Washington, DC, is the seat of U.S. government means that Brown has an enormous advantage in dealing for exhibitions, as culture is more and more viewed as the most effective public-relations weapon in international politics. As Washington becomes increasingly sensitive about the split between political and cultural power that is peculiar to American history and increasingly competitive with New York in its predictable drive to become the cultural as well as the political capital of the United States, the role of the National Gallery as the symbol of Washington's cultural prestige seems certain to grow.

A vital force in planning the functions and activities of the new East Building, Brown describes the future of its fabulous galleries and art study center designed by I.M. Pei: "We're building a major national library," he says of the research material housed in a special section.

Of plans to expand the National Gallery holdings of twentieth-century art to fill the East Building galleries, Brown admits one of the purposes for creating such an impressive storehouse was to stimulate collectors to donate their treasure to fill it. "What we are banking on is the precedent of this building, which was given for a collection that did not exist."

With a director as charming and tough, as discreet and calculating, as graceful and diplomatic, and as competent and confident as Carter Brown, the National Gallery is thoroughly prepared to assume the role history has dealt it. Looking for all the world like the young Charlton Heston, Brown already has the presence of a public personality. Dynamic without being brash, possessing a panache that seems incapable of vulgarity, Brown is married to the former Pamela Braga, a woman as elegant and wellborn as he is himself, and the father of a young son.

Obviously delighted with his job, which he does superbly, Carter Brown seems an anachronism out of an F. Scott Fitzgerald novel—a man who has everything and totally enjoys it. Fortune has smiled on Carter Brown. Is it any wonder he is often seen smiling back? ▽




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## "ANNIE HALL"

*(Continued from page 178)*

boutiques like San Francisco and Jezebel.

"And partly, it's because of the character Diane Keaton played. Everybody identified with her, particularly with the more unformed, insecure Annie at the beginning of the picture. Later on, Annie changed, became more sure of herself, more pulled-together. You remember at the end of the film, she's dressed more coherently, more simply, in dresses."

Ruth feels that the creativity of the character, expressed in the eclecticism of the clothes, struck a chord with many women. "I think the flexibility of the clothes was appealing. It struck a psychological nerve, and many women picked up on Annie's vulnerability, which was charming.

"Films have to reflect the time they are set in," Ruth said, "and the costumes for films must be, above all, authentic and reflect the characters in the story. Doing this in the contemporary period is harder than you might think, since it means really isolating key elements. The clothes for *Annie Hall* couldn't be a designer package. My work is really completely different from what a couture designer does, since I have to work from the dramatic persona of the *character,* while a designer is creating a new 'look' to sell as a homogeneous line each season. I must design specifically for the character and retroactively for the period; also, the clothes for film must be lived in by the actors, and we have a wide variety of body types to dress. We don't get to work on all those perfectly proportioned models!"

Even before the emergence of the Annie Hall style, the popularity of thrift-shop clothes had hit the streets. Ethel Scull made the papers in New York a few years back when she appeared at a gathering of swells in a genuine ESSO workman's coverall, and rock stars had popularized the slightly schizophrenic garb of cast-offs from other milieux. At the same time, life styles in general have grown less formal by quantum leaps, and individuality in clothing seems to be a badge for that by-now clichéd adage to "do your own thing." Women's hard-won independence is reflected by their search for more personal and less dictatorial styles. Somehow, Ruth Morley hit a sociological as well as a psychic nerve in her clothes for

### Annie Hall's appeal: an element of whimsy

Diane Keaton, which reflected as well as extended these changes.

In a classic "ripple effect" pattern, designers themselves also reacted to the movie's fashion impact and, in turn, incorporated some of the details and feeling of the clothes into their commercial designs. The children's clothing industry even awarded Ruth their 1977-1978 annual Earnie award, for the designer who has had the most impact on the business. Ruth now feels some sympathy for the commercial designers who lament their rip-offs perpetrated by the inevitable expanding influences, since copyrighting any fashion is, of course, quite impossible; and imitation, in this world, turns out not only to be the sincerest form of flattery but the quickest route to profits.

"What women seem to have liked about the Annie character was the element of whimsy and the lack of social definition her clothes telegraphed. Of course, Diane Keaton was very much part of it; she was willing to wear the clothes and felt they were right for both her and the character she was playing."

Ruth drew on her own style, too. "It's a bit the way I've always dressed; it's a comfortable and a self-made style. As an art student, I always used to buy old clothes because they were less expensive and the fabrics were wonderful; so much better than these modern synthetics we have to work with now. You can't even dye some of these new fabrics and you can't ever get the pressed creases out of the new polyester clothes." Ruth herself is most likely to work in pants and shirts, with purple reserved for "days that look like they'll be crazed."

Standing knee-deep in the fedoras, coveralls, and flowered dresses that make up the wardrobe for her current film about the 1950 Brink's robbery, Ruth is now making director Billy Friedkin's flurry of extras from Boston's Italian North End look authentic. "We call the look 'early drab'," she said humorously, busily squashing a man's hat "to get the newness out." Does she sometimes envy Saint Laurent? "Fashion is another world from film designing, but some time I'd *love* to do a glamorous movie," she laughs.

Meanwhile, the tireless Ms. Morley is engaged in doing the same thing for men in the Brink's movie that she did for women with *Annie Hall.* "These early 'thirties and 'forties clothes we get to do for the men in the film are wonderful! The fabric and the terrific pleated pants. . . . I can't wait!" ▽

## "NETWORK"

*(Continued from page 176)*

of New York theater people are working in movies—designers, as well as actors. It's made the most tremendous difference. For one thing, designers are freelancers now. We're not like the old established studio designers—the Adrians and the Edith Heads—who would work just for certain studios and occasionally be borrowed by another studio. In other words, contract designers—like contract players—are always linked to the studio, which was very far from realism. . . . When they began to want realism, they began to hire us."

Capsule biography of Theoni Aldredge: Born in Greece. Studied at The Art Institute of Chicago. Married to actor Tom Aldredge. First Broadway play: *Sweet Bird of Youth,* 1959. Total number of New York productions: 120 (currently running: *A Chorus Line, Annie*). Total number of films: ten (four with Faye Dunaway—*Three Days of the Condor, Network,* plus the upcoming *Eyes of Laura Mars* and *The Champ*). Awards: a Tony for *Annie*; an Oscar for *The Great Gatsby.*

What the above statistics should tell you—apart from the fact that when Theoni Aldredge works out a wardrobe for a contemporary woman, she knows whereof she sketches—is that the team of Aldredge and Dunaway is one of the most productive collaborations in the business. It is also one of the most arduous—"Faye is wonderful. Very difficult—*very* difficult—but wonderful. This is not just any actress. This woman has extraordinary instincts. And she does her homework. She knows who the character is. When we sit down together, we create who the character is. It is hours and hours of discussions—each session is six to eight hours, and we can work two or three weeks this way, discussing every aspect of the character: where she came from, who her friends were, why she is uptight, or unhappy, or whatever. She'll never say, 'I don't want to wear that because I don't look good in red.' There is always a reason why, and she'll take a day to tell you about it. . . . It is a long time before I finally arrive at whatever it is she will finally look like, and then she says, 'My God, you're stitching my character into my garments again!' "

With every character, there are certain givens. Diana Christensen in *Network* is smart, good-looking, good at her job. And as ambitious as Macbeth—"We know that there are women like this in the business—a kind of a killer. But we wanted to show that underneath there was also a human, vulnerable woman—that there was a softness, too. And the clothes had to, in some way, explain this. So we combined the toughness of this woman with a basic femininity—her shirts were businesslike, yes. But they were pure, pure, pure silk—you could see a body through them. I could have as easily dressed her in a man's suit with a tie, and that would have put it right on the nose. But you don't want to make the clothes to do the acting for the actors. And with an actress like Faye, you don't have to; somehow, she does it all. So, I go the other way—against the character—make her look softer than her words are or what her job is. That's why we went with blouses and skirts—straight skirts, because Faye had lost a lot of weight for the role (she was about one hundred pounds at the time); she wanted to be a very energetic-looking person . . . nervous. The straight skirts played that up. And the blouses were very, very soft, always silk—I don't use synthetic fabrics *ever*; they're unyielding. The blouses give you a sense of being able to touch this person, to reach her. Also, this was a working woman—the kind of woman who will open the closet in the morning and not really look very hard; whatever she reaches for is going to have to work. You can do that much more easily with a few sets of good blouses and skirts than with, say, a closetful of dresses."

There was, in fact, a dress in the film—a long white silk jersey—and it led to the lengthiest discussion of all: "My first feeling was that a career woman—me, for example—would never buy a dress like that. It's the kind of thing I would wear once and never again, even though it was absolutely simple—you will remember a simple dress as well as a real get-up. We finally did it because in that scene, where she spoke from the dais, most of the audience was men, and she had to look as much of a lady as possible. And also sexy. Up there on that dais was a woman who had made it, but needed the support of all those men. They took notice of the woman in the white

## "JULIA"

*(Continued from page 179)*

category. I go to diaries and social columns for personal details: what they thought was important. I research until I feel within the period, so that I'm not doing line-for-line copy, not rapping the period over the head.

When I have the general feeling, I'll key in on one person. In *Julia,* I deliberately looked for things that were both right for the period and classic. I stayed very simple: a turtleneck sweater, a dirndl. The raincoat, beret, and scarf of the Oxford quad scene work in any period after women gave up corsets and elaborate underwear. I worked from real photographs of Lillian Hellman I found in the theater library at Lincoln Center, from girls' yearbooks from Eastern boarding schools, and from albums of English schoolgirls.

**How did you go about establishing Julia and Lillian's characters through their clothes?**
**Sylbert:** What is common to both Julia and Lillian is intelligence, and what is not common is security. I was going for the contrast between their similarities and their differences—the one (Julia) so sure about herself that the fashion attention is minimized but naturally present, the other (Lillian) so involved with finding herself that—while never silly—her preoccupation with fashion is a studied one. Jane herself was very conscious of the clothes: she wanted my sketch in the fitting room so she could assume the pose; I finally had to get it out of there. It's amazing how actors will refer to what you have done as though it were written in stone.

Jane's character is someone who is more involved with fashion as it exists at any point in time, while Vanessa's character is someone who has innate taste that makes it impossible for her to go wrong; she grabs this sweater and that skirt and, by her choice and the way she wears it, she looks terrific.

**Did you have any particular problems working with either Jane or Vanessa?**
**Sylbert:** I had a small adjustment problem having to do with proportion, for Vanessa. [Fred] Zinnemann, the director, didn't want her to look overly tall, so I was careful to minimize her size. This just means that while Jane's hemlines were accurate for the period, Vanessa's were not.

I had an excellent working relationship with both actresses. Jane is a hard worker, a perfectionist, and one of the most intelligent women I know. She was easy to work with, receptive, and helpful. In fact, the only "incident" I remember was when Zinnemann wanted the color changed from a sketch Jane had seen; when Jane saw the change, she said "Why did you do it? The color was perfect." So, we had a meeting and changed it back again.

**Do you deliberately set out to create a style with each movie?**
**Sylbert:** In *Chinatown* I most deliberately went after style. In *F.I.S.T.,* I tried not to achieve it, but you always end up with a sense of style simply because you have choices. Style is important, but even more important is that your viewer relate to it. You can go too much for a "look" without keeping in mind that certain things can happen to the viewer. In *New York, New York,* they were eager to provide Liza Minnelli with gorgeous gowns that I did not for a minute believe her character could afford.

The most fashionable women we know are those who are not preoccupied with fashion. The minute you are aware of how difficult it is, you're dead. I once saw Joan Crawford on the set of *Rosemary's Baby.* The print of her dress had been reproduced on her shoes, bag, hat, even her gloves. That's where she lost me—the gloves—that's too much of the same fabric, I tell you!

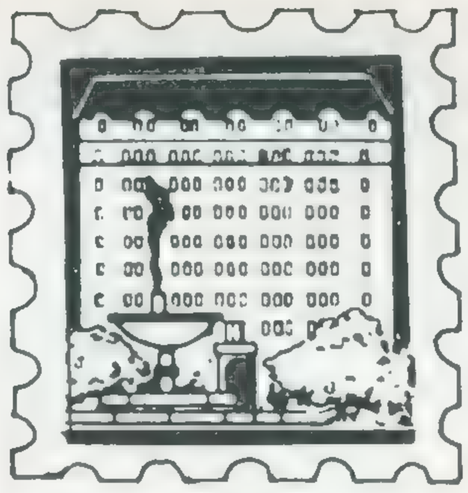
**How important is comfort to style?**
**Sylbert:** Very important. I encourage the actors to take the clothes home, wear them —not the evening clothes, perhaps, one fears for things like ketchup—but Jane Fonda's stuff on the beach, in *Julia,* for instance. Until you find a comfortable style, you won't look stylish. This is as true on the screen as it is in real life. ▽

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dress. . . . We went literally, by the way, from black to white, and then we started on colors. In the end, after going through the entire spectrum, we thought, no, this woman is way too definite for colors; she would have picked black or white. And since the rest of the scene would be mainly men in black suits, white was the color that would glow. Also, here she was, the big success of that night, but she had to seem to be saying, 'I am still a little girl; I am not as strong as you; I need your support.' And white does that a lot."

Like most of her colleagues, Theoni Aldredge will tell you that contemporary films are harder to costume than period films, and contemporary drama harder than contemporary comedy: "With a straight situation, you're working with the kinds of clothes that everybody knows about. They've got to be better *than*—you have to come up with something that's interesting, that you don't feel you've seen in the market forever. And you have to do it so that if the film is reshown in five or ten years, nobody will laugh. In a film like *Network,* you want the clothes to look both as contemporary and as classic as possible. My guideline is always: 'What would Chanel do?' At the same time, I try to do something a bit more. I suppose you would have to call it a kind of heightened reality—as realistic as films are today, they have still got to be that much bigger than real life, or nothing would survive a closeup. So you try to make everything a little more . . . special. For instance, with the exception of the white crêpe de Chine, all the blouses had a tiny figure in the fabric so it wouldn't look flat. Nobody could really see the pattern, but on screen it gave a feeling of dimension.

"And that crêpe de Chine blouse—well, you just don't do a very nice white crêpe de Chine blouse. You pay attention to your button and your buttonhole as you would never pay attention in real life. And instead of twenty inches around the arm, you give it an extra two inches of fabric. The ampleness of that blouse—that cut—that care—that blouse could not have been bought anywhere!" . . . But the *look* of that blouse —the look of the entire *Network* wardrobe —that is something a lot of us are going to be living with for a long, long time; that kind of attractiveness doesn't fade out with the credits. . . . Just for the record: the blouse—*the* blouse—is in Faye Dunaway's personal wardrobe, along with all the other *Network* things that we'd love to have in our own. ▽

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## STAY AT HOME

*(Continued from page 181)*

wonderful meals, and has about her a contentedness, a lushness beside which I feel stringy and hard, my prettiness spare and argumentative. But between us, though our work is very different, there is the bond of the homebody, a respect for our shared addictions to our nests, a sympathy for our soft spots. We are women formed not by gritty contact with the outside world but by contact with ourselves; women who, because we live at home all day, live a lot in our own heads—not only a luxury but a necessity for me.

The beauty, whom I knew less well, lives near. In the years since high school, I have seen her in markets and movie houses and restaurants, often pregnant, often with a small child or two beside her. When I see her, I always remember the night of a long-ago high-school dance when I saw her over the shoulder of a round, blond boy, her face radiant, eyes closed, mouth smiling, with what I imagined to be sexual savviness. The look on that face was the quintessence of what it meant to be young and pretty and alive and bold in ways I was scared to imagine. I thought her wonderfully "fast." What she was, she told me when we talked, was in love, early and seriously, with that blond boy after which there was only one other, the businessman she married and by whom she has five children. Her raciness existed in my mind; her beauty, in many ways, did, too. She is wonderful to look at not because of rare features but because she still has that radiant face, caused again by love, this time by the love for her children and husband. She is a housewife and, she says, the happiest woman she knows.

"Sometimes on those forms you have to fill out everywhere, I'm a little embarrassed to write housewife," she said, "because with all the peer pressure I think I should be doing more. But I know I'm doing exactly what I want to do; I know I don't want a job. I love spending time with my children. It's not the working women who put you down; they wouldn't put you down in a million years because they know what it takes to stay at home and raise a family. It's the other women who stay at home, the women who are bitter and want more and have poor marriages and take endless tennis lessons who are jealous of my happiness. They're the ones who say to me: 'What do you do all day; are you crazy?' "

From her husband and the other men she knows, she receives no pressure to work away from home. She is lucky. Many upper middle-class men seem to want working wives. A wife who works is somehow chic, her second income a plus, her promotions and raises a familial step up the ladder, her sexual appeal augmented by her daily contact with new men. Coming home, she has to be reclaimed; there is excitement in that reclamation for both man and woman, an excitement and an edge the stay-at-home woman misses. She surrenders, in a sense, her chance to raise her sexual ante in the grown-up game of strip poker where her husband's secretary often seems to hold more of the chips.

I stray here; my friend does not. With amusement, she says, she pictures the faces of nameless secretaries who answer her husband's phone; but, with dazzling security, she says she feels no need for retaliatory byplay with gardeners or grocers or any of the myriad blue-collar men who people the days of housewives. She is neither scared nor apologetic to have only maternal skills, knowing that the job she does is like no

## MARRIAGE/CAREER

*(Continued from page 181)*

Our mothers stayed home, waiting for us as if we were going to bring them something that would reward the long vigil. (My own mother stopped waiting only after she realized that I was waiting, too.) In our private moments with them, our mothers confided to us the ancient, elusive formula: marry, be fruitful, stay home; also, go out and make it in the world. Our mothers told us what to do with our lives. The only thing they didn't tell us was how.

So here we are, a generation of women who specialize in avoiding the question. We consolidate our anxiety so that it fits nicely into a weekend, when we can dash from supermarket to laundry, upstairs and down with mop and pail, without time to consider that this might have been our daily fate, our dim suburban martyrdom. We wary and artful ones have ensured our safety by marrying men who guarantee freedom—even expect us to use it. Their fears of marrying their mothers almost outdo our fears of becoming ours: with gentle and firm hands, these husbands urge us out into the world.

We think that the battle is won. We are no longer children, no longer even afraid of being childish. Our faces have assumed expressions of good-natured seriousness: we have "adjusted" to things. Perched almost effortlessly on the limbs of our good breeding and education, we no longer really fear ourselves. But we also live with a relentless inner clock, a muffled consciousness that we are facing a biological deadline. If we haven't decided to traumatize our parents, by giving birth to novels instead of children, then the crisis has arrived.

To return to me: thirty this fall, and the world before me—happily working, married one year, thinking in a casual sort of way about having children—and then it hits, the alien vision: buxom, pert, bustling mommies grabbing pencils out of kids' mouths and chatting long hours over sinks, the hot pots steaming on the range, and flour dusted through greying Dorothy Hamill haircuts. The wide arena of choice narrows, inexorably, to this one image. Before me, a bevy of relatives, an ever-expanding hoard of infants engulfing them; behind me, the friends who had high hopes for me, the enemies who thought I would step into marriage as into a trundle bed, never more to be seen; the anxious shade of my mother, calling in warnings from the past. What began as freedom now acquires the grim trappings of fate.

Just the idea of staying home and having children brings on the family legacy of guilt: I'd probably suffocate them. If I continued working—had a baby, say, on a long lunch hour, and went right back as if nothing had happened—would I provide a nursemaid whose unambivalent bosom would steal the child away from me? Would I be the kind of mother who breezed in of an evening, her sharp heels clicking on the floor, her perfume wafting meanly by the sad child who stood there, hoping to feel the silky hem of a mother's dress against its cheek? Could I, in fact, manage to have children without confronting any of the fears that rise up, without warning, whenever I try to imagine my future self?

Sometimes, on those mornings when I stay home, I try to evoke the spirit of an ideal me—a rare sort of person, a person who transcends categories. But what is she like? At 9:00 A.M., I see a woman drooping over a typewriter, a woman with blunt-cut hair, grey where the barrette pulls it back, and a skirt so wide that the legs look like knotty stalks beneath it. This is no mother. This is the author of brilliant and difficult books of poetry. She looks at me with eyes that are intelligent with pain, and tells me how it would be.

I reject that image. There is another. At noon, on her lunch hour, a slim-hipped executive, a prodigy in her day; a beauty, too, but with eyes grey as razors and hands that are bone thin, itching for a sharp pencil. Her high, thin voice rouses me from my chair, with the result that, by 1:00, I am mysteriously on the road, convinced I have a job to go to. Midway, I collide with image three: confident and neat, a tiny, serene hand holding hers—then a jumble of voices clanging at her from the back seat, until she shrieks in a fantastic voice, then condemns herself in the injured silence. I drive back home, just as the light fades.

It is possible, then, after a day of such imaginings, to see beneath them all the shape of another woman, one craftier and braver than the rest. She moves so fast that no other image can keep up with her. She can be a motherly executive, a professional sort of wife; she's a worker, a mother, anything she likes. There is something in her walk that tells you she is full of a rare energy and entirely free of guilt.

It is this woman who is the secret heroine for me and my generation. We have all imagined her privately—and I, for one, have slipped into the character now and then, when no one was looking. I have, I confess, named imaginary children and fledgling books. I have entered the doors of my profession with the air of a young Rosalind Russell, to grab hold of the future as if it were a reward. I have stayed home and watched poems emerge full-blown into the morning light. I have even stood up and compared this brave new woman with the fictional heroines of the '70's—and found, to my delight, that she surpassed them all.

If I look hard at the women I have loved most, it seems that there is something of my heroine in all of them. My mother finally did explode into a fine career—though with all the frightening determination of a woman who had held her breath for thirty years. My sisters created children *and* works of art, as if one creation complemented the other. My friend, at thirty, gives to her work all the passionate care that she would give to a family.

I even know a person or two who dares to stay home. The sly thrill of reading all day or sleeping in the clear afternoon light is something I may never know. But if I can remember to leave room for every chance, then it may be possible to mold even the recalcitrant me into a new woman, one wily and brave enough to invent a new life. ▽

other, a job that can break a heart more easily and more thoroughly than any; knowing, too, that if abandoned, she could and would have to find work and love elsewhere.

"I wouldn't," she said, "trade places with anyone for anything. The pressure on young women our age is the worst; they are forced to make choices, to fumble around feeling the pressures of having to do and be something. I feel so sorry for so many of my friends who feel they have to prove something but don't know how to do it."

I, too, feel sorry for many friends of scattered ambitions, who are too restless to stay at home, too restless to stay at a job. In many ways, ours is the sacrificial generation of women. All doors are open, at least partially; we must know which one to enter. If we mother well, can we work? If we work well, can we love? Shall we compete out there or not? Can we stay at home and not feel guilty, useless, and strangely hurt? We watched, many of us, our fathers intimidate or leave our stay-at-home mothers and, in a cruel twist, we identified with our fathers, with the aggressors, vowing that, in our turns, we would not be left behind. Now, we find ourselves, many of us, at home as our mothers were, trying to make out of our intentional isolation something delicate and important.

One woman I know who works at home is troubled by the remembrance of her mother, a lovely hostess, whom she half emulates, half looks down on as did her father. She fights herself constantly, disappearing mid-party to her home office to work, descending mid-work to make a soufflé. I do the same. It is the schizophrenic shuffle of the homeworker. I don't mind the confusion, the blurred line between being a wife and being a worker. I like having my profession and my passion under the same roof. My friend minds. Some day soon, she will take an office job, though she says that the nice thing about working at home is that once you do it you know you can always do it, that you don't need the noise and approbation of others to feel alive.

My days, compared to those of the mothers I know, are empty, transparent, soundless. Sometimes, I intercept the postman for a few minutes of banal chat to alleviate the paranoia that creeps into the silence, a silence from which I burst at day's end with a frenzied garrulousness that frightens those who do not know me and wearies those who do. But mostly, what a joy the silence is. For all those women who cannot afford silence, who daily hear the noise of a factory or an office or a hospital, I cannot speak; to them, I am apologetic, realizing that my ruminations on staying at home are, like the silence in which I pass my days, a luxury. ▽

## SUPERWOMAN

*(Continued from page 181)*

"Play with me." "No."

"Bake a cake." "No."

But let the phone ring, and let you dare to get involved in a conversation, and immediately the child's occupations are completely thrown aside and in their place are needs and demands that have to be taken care of on the spot.

I think in returning to work we stimulate the same kind of need in our children. Children feel, and rightfully so, that they can abandon us. The problem is that we can never abandon them. And I truly believe that children's fantasies are that mothers are home waiting for them to return from school or from play, as if we were no other beings except mothers. They don't see us as anything else. So if your child is used to having you home, and suddenly you're not, or suddenly you dare to be absorbed in something else, I think you're going to create a certain amount of lack of assurance in your child. Children are going to start to feel that they're being thrown out for something else. It's a new sibling in the family.

My response to this need, as a superwoman, was overcompensation, every spare minute; if I came home at night tired, it didn't matter. "Let's play." Weekends, "Let's do." You know, that didn't reassure my child. All it did was to make me very tired. I felt I had to be "on," somewhere, almost every hour of the day. The real assurance came to my daughter, in time, through lots of tests. Tests where she found I do love her, I am part of her, I try to understand her, I will be there for her needs. Not overcompensating every spare minute.

That's the first application of "quality time" that I realized wasn't valid.

The second problem with quality time is that there are nights you come home when there is no quality. You're tired, you're overwhelmed, you've had a rough day. Why do we assume we're so different that we can always keep giving?

Now, my superwoman approach was to pretend that my fatigue wasn't true. You know, I think I confused my daughter. Children know what you're feeling. I'd say, "Gee, that's wonderful."

"It is? I fell on my knee, I just told you."

"Oh, I mean, that's terrible."

You can't be "on" all the time. And I truly believe that my daughter and I have a very nice rapport; but I've tried to let her understand now that I'm just a human being. I have crabbies and I have tireds and I have grouchies; and that doesn't mean that she's not wonderful, it means I have limitations. And, if she can love me with my limitations, then I think we really have quite a relationship going.

The second cliché that I bought, and I love the line, is, "I am a woman, I can be anything." I believe that's true, too. I just can't be everything all the time to everybody, including myself. And so it really became important to pick out priorities; and, as soon as you say priorities, women talk about the housework that's not done because they go to work. I have never met a woman who told me that she misses washing the floors because she took a job. That's not what I mean. It's the things you've enjoyed doing while you were home.

You've spent eight hours a day at home. Something was enjoyable out of those eight hours. A sport, a hobby, friends; you know that colleges are now beginning to teach that the much-mocked Kaffeeklatsch of women is an essential emotional-support unit. These are the things that are going to have to be far more limited now that you're working. It's logical, isn't it: forty hours a week you're going to be somewhere else. And there's not enough time to do as much of that supportive talking; you might do some of it, but certainly not as much of it as you were doing when you were at home all day. I think it's very important to look

*(Continued on page 256)*





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## "CREATIVE" VILLA

*(Continued from page 189)*

eat, drink, or touch. And our brainchildren may live for centuries, while those of women rarely reach one. But our wives are supermen, with their feet firmly on the ground, they have to wear their manliness like steel armor over their delicate feminine natures, to cope with our constant hysteria."

This pleases Beatrice, who says: "All right, Prometheus, you go back to your rock, and you, Grisha, go back to yours." We don't. Grisha invites me into his tower; and, while he kills more birds, I read to him from my new Italian novel, then he reads to me from his new German novel, while I shoo away the birds. One day he was standing on top of a ladder and painting the ceiling and I was so absorbed in my reading that, when he slipped from the ladder, pouring the paint all over me, I didn't notice it. Later we both had to be rebaptized by immersion into turpentine. Yet, I wonder whether he ever read any of my finished novels in either language. I have read all of his, but never finished one, and that is a great tribute to his genius. When I read a good book it makes me so envious, that at a certain point I stop reading and begin to write my own. Later, I can never remember where I stopped being a reader and became a writer again.

But if the book I am reading falls flat, after a promising first chapter, paragraph, sentence, blurb, review, or ad in the papers, I read every single word of it with the same deep respect that made me listen in my youth to the vulgar chitchat in bed of a woman whose earlier panting silences I had mistaken for clear signs of genius. These are free lessons in safe driving we all need in our youth, and especially we, writers, whose youth must never end, but can begin only if we ride our wild horses on superhighways, amid racing supertrucks full of best sellers, written by the truckdrivers themselves. If you ask *them*, they will proudly say that they, too, rode wild horses at one time, but they have learned to defend their subsidiary rights as human rights. They are the heroes of self-castration. Self-promotion, they call it. "You've got to be practical and run with the times," they say. "Disrupting traffic is no method, it is madness, subversion, effete élitism, suicide."

But if you ask Grisha or me, we will tell you that the wisdom of vulgarity is always short-lived. Today's bestsellers will be tomorrow's old stubs, and that's all of antiquity these classics of the checkbook can ever hope for. From which follows that antiquity is a thing of the future, while futurism is a thing of the past. This is the kind of reasoning you find between the lines of Grisha's play of words, a play within a play: all madness with a definite method.

His earlier novels, all of them irresistibly funny, seem to suggest that his talent for living ate out of the same plate with his

Envy sometimes leads to creativity

talent for writing, and always ate too much. In his new novel (a huge opus of two thousand pages, mercilessly cut down to size by his publisher Bertelsmann, and I do hope that the original text will be safely preserved for future full disclosure), it is clear that he now never feeds his words and his whims on the same plate, and it's the whims that are left starving. But even in the past, Grisha crushed entire cavalry regiments with his lone paper horse. I am thinking of his four-volume *Guidebook for Idiots through German Society*, illustrated by him with truly wonderful drawings. His even earlier *Tales from Mangrebinia* give us a Romanian world as lively as Joyce's Dublin, Musil's Cacania, and Faulkner's Yoknapatawpha. His *Hermin in Cernopol* is a more detailed study of the same human landscape.

In the early 'sixties, Grisha hit the jackpot as a very talented movie actor with Jeanne Moreau and Brigitte Bardot, under the direction of Louis Malle (*Viva Maria*, filmed in Mexico), but he immediately threw the whole jackpot in the face of his world-famous colleagues by describing them for what they are in a very amusing novel titled *Die Toten an ihrer Stelle* ("The dead back in their place," a call he heard over the loudspeaker after every recess in the production of that film). The novel is remarkable also because it contains original and poetic observations about Mexico, the art or landscape and the people.

But, of course, Grisha remained penniless and complained a great deal about his bad luck, irritating his publisher, who gave him up as a hopeless case. And he began his new novel, the two thousand-page opus called *The Death of My Brother Abel*, without any hope of ever seeing it published. That's when he killed so many turtledoves, to contribute to the family budget. But then, out of a clear sky, came rescue in the person of the publisher Bertelsmann, who showed real faith in his work and was right. The book has already won Grisha a great many new enemies in Germany (as if he hadn't had enough), but everybody reads it, and he has already been compared to Proust and Musil. I wouldn't be at all surprised if this wild horse won the race even on superhighways, against the supertrucks. "Technology as an end to itself," says Grisha, "finds its tragic end *in* itself, namely in a permanent traffic jam: a thing unknown and unthinkable in the days when horses were still our fastest vehicles." But I must also mention what will certainly remain as one of the purest gems of his writing: a long story titled "Memoirs of an Anti-Semite," which he read to me while I was keeping the turtledoves away from his windowsill. "Give it to me," I said, "I want to translate it at once."

"Let me play with it for a few more days," he said; and, when he handed it to me, it had all been rewritten in English.

"Why did you have to do that?" I asked. "Don't you know it is easier to translate a foreign text than to correct an English text by a foreigner?" I started reading it and was seized by such a violent gust of destructive envy that I immediately sent the story to Mr. Shawn by special delivery. (Method here is in *my* madness; generosity is its only corrective, a form of atonement that guarantees the survival of talent.) Shawn published it almost at once, and thanked me, saying it was one of the best pieces ever published in *The New Yorker*. He still thinks so ten years later. He told me so yesterday. This contradicts (and confirms) what I said earlier: I did *not* interrupt my reading of a good text to take off in pursuit of a story of my own. Even writers can behave like civilized people at times. ▽

## SUPERWOMAN

*(Continued from page 255)*

at that realistically and to say to yourself, what am I trading off for a job? And are my trade-offs worth it? And if your answer is yes, you've made a gigantic step toward real self-fulfillment in a career.

Every superwoman is superbly organized. We read about these women all the time. I think I am organized, and yet what, when I was home, used to constitute just changes in my life, now constitute upheavals. Children get sick. Baby-sitters get sick. Baby-sitters have the nerve to quit for better jobs. We feel that baby-sitters sign up for life. We feel they have no right to do that to us.

My daughter's school closed for a week last year because of the energy crisis. I was organized; she was supposed to be in school. And that's where I really think that the craziness comes in. Because there's the constant need to remake your time, to budget your time again and again, to call people for help. I don't have any real solutions: you have to learn to live with emergencies to a large extent when you have children and you're trying to maintain a career.

My only advice is make one plan, a very good plan, and then add two others as back-up plans. And, for me, the best of the back-up plans are other working mothers; because they've also made plans. I know a group of women who aren't really friends, but our children are friends. And I call them when I'm stuck simply to invite my daughter to their house. They know it. I say, "Hi, this is Carole." They say, "Okay, what day? That's fine." But I know they will do the same to me. If I'm stuck Monday, they'll call me on Friday. And that's a wonderful help. And the children also are happy because they're with friends. So that's really a tremendous support network that I think we should never overlook.

The last cliché—and I read about this a great deal, and I hear women say they're returning to work for this reason, and that disturbs me—is that "I will be more interesting to my husband when I return to work." Well, my skills have sharpened. My intellect, I hope, has grown. I hope it's true; I hope I'm an interesting person. I hope I was an interesting person before I went to work, as a matter of fact. I think the problem is that having a career in no way makes your marriage any stronger, anymore than having children makes your marriage stronger. It's a string. It's one more string in the marriage. And as much as I may be more interesting, the day-to-day intimacy of marriage is very difficult to maintain when you're both absorbed, you're both tired, or you simply don't see each other. And that's true many nights, especially if you're trying to work out child care on an even basis.

Yesterday was a perfect example. I was at the office all day. I went out afterward to discuss a speech I was going to make. My husband met me at the restaurant where we were talking, brought our daughter there,

# FRIENDS

*(Continued from page 191)*

know because it is the bond least affected by striving for power, physical pleasure, or material profit, most liberated from any oath of duty or of constancy. With Eros the *body* stands naked, in friendship our *spirit* is denuded. Friendship, in this sense, is a human condition resembling what may be humanity's most beautiful and necessary lie —the promise of an afterlife. It is an almost celestial sphere in which we most resemble that society of angels offered us by Christian theology, in which we can sing the truth of our inner thoughts in relative freedom and abundance. No wonder then that the last contemporary writers whose essays on friendship may remain classics are those religiously inclined; scholars relatively unaffected by positivism or behaviorism, or by the general scientificization of human sentiment. That marvelous Christian maverick, C.S. Lewis, tells us: "Friendship is unnecessary, like philosophy, like art, like the universe itself (since God did not *need* [emphasis added] to create). It has no survival value; rather it is one of those things that give value to survival." And the great Jewish thinker Simone Weil focuses on the classic theme of free consent when she writes, "Friendship is a miracle by which a person consents to view from a certain distance, and without coming any nearer, the very being who is necessary to him as food."

The quality of free consent and self-determination inherent in friendship may be crucial to the lives of twentieth-century women beginning their vocations. But in order to return friendship to an absolutely central place in our lives, we might have to wean ourselves in part from the often submissive premises of romantic passion. I suspect that we shall always need some measure of swooning and palpitating, of ecstasy and trembling, of possessing and being possessed. But, I also suspect that we've been bullied and propagandized into many of these manifestations by that enormous modern organism that I call the sexual-industrial complex and which had an antecedent in the novels that fueled Emma Bovary's deceitful fantasies. For one of the most treacherous aspects of the cult of romantic love has been its complex idealization and exploitation of female sexuality. There is presently a new school of social scientists who are militantly questioning the notion that Western romantic love is the best foundation for human bonding. And their criticism seems much inspired by feminist perspectives, by their realization that Western women may be the only group in history that has been idealized into powerlessness. The Australian anthropologist Robert Brain, for instance, calls romantic love "a lunatic relic of medieval passions . . . "the handmaiden of a moribund capitalistic culture and of an equally dead Puritan ethic."

What exactly would happen if we women remodeled our concepts of ideal human bonding on the ties of friendship and abandoned the premises of enchantment and possession? I warn you that such a restructuring of our ideals of happiness could be extremely subversive. It might imply a considerable de-eroticizing of society. It could bring about a minor revolution against the sexual-industrial complex that brings billions of dollars to thousands of men by brainwashing us into the roles of temptress and seductress, and estranges us from the plain and beautiful Quaker ideal of being a sister to the world. And it might help us to finally bear out the slogan, "Our Bodies, Ourselves." Topsy-turvy the world would be under this new ethos! Dalliance, promiscuity, all those more sensationalized aspects of the Women's Movement that were seen as revolutionary until last year might suddenly seem most bourgeois and old-fashioned activities. And if chosen in conditions of rigorous self-determination, the following states of being, considered up to now as reactionary, could suddenly become the most radical values at hand: Virginity. Celibacy. Monastic communities. And that most endangered species of all, fidelity in marriage, which has lately become so exotically rare that it might soon become very fashionable, and provide the cover story for *Rolling Stone*: "Linda Ronstadt Is into Fidelity."

A few last thoughts:

I suggest that the suffering of partners mismatched by pragmatic marriages—in Japan, the Soviet Union, among Sicilian farmers—is not a bit worse than the agonies currently caused by our excess of free choice, romantic passion, and concurrent disillusionment.

I think it quite possible that our disillusionment with romantic love may help us to realize that Western liberalism has overstressed the individual at the expense of the community.

I assume that if you are going to take a teaching post at Stanford in 1986 and your husband or lover must retain his medical practice in Chicago, your lasting bonds may have more to do with discipline, sacrifice, compassion than with any striving for ecstasy.

Or, to play devil's advocate: Could it be that the separations you may suffer through the demands of your dual vocations may bring about a new flowering of romantic love and marriage in the 1980's? ▽

---

and then he went on to something he had to do. I mean, *intimacy*. We don't even talk to each other sometimes. And I think you have to be very aware of that possibility. You have to work very, very hard if the marriage is important to you, and if you want it maintained, really to keep open that sense of communication, to know that you really do care about each other; and that's one of the reasons you can't spend every free moment with your children. It's important to have free moments also, for yourself and with your husband. The time has to be divided.

That's my last cliché. If you have been afraid to work because you really believe you have to be something different from just a human being to try to combine a career with children, with a marriage, or even just to have a career alone, I assure you a little that being human is all you need. And a few vitamins on the side.

**Carole Suplina** *is director of human relations at Marymount Manhattan College in New York, where she teaches a class called "The Changing Roles of Women." This article is based on her speech for a series of workshops for women over thirty: "Entering the Job Market," sponsored by The Clairol Loving Care Scholarship Program, Catalyst, and Business and Professional Women's Foundation.*




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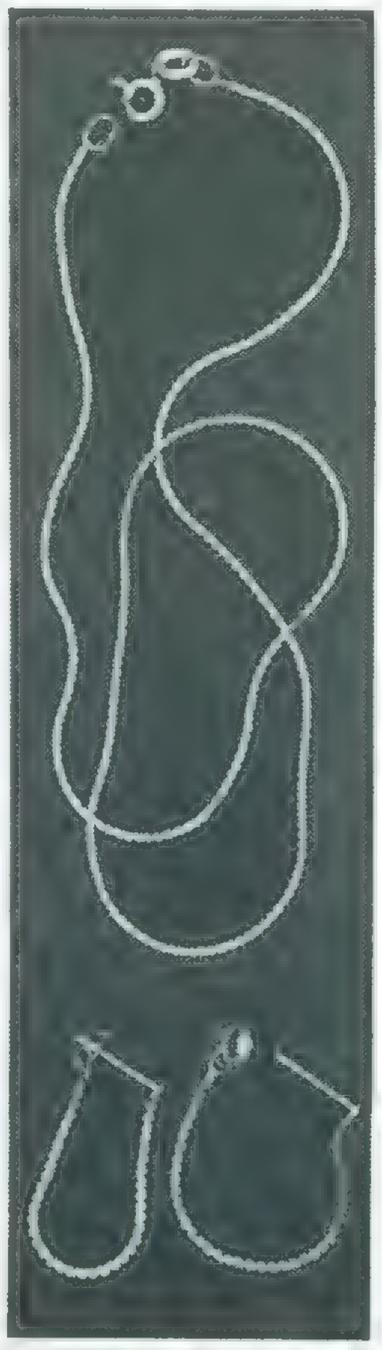
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## GYNECOLOGIC CANCER

*(Continued from page 210)*

pelvic checkup is effective insurance. Even if one test should fail to detect the odd cells, the next test has a high likelihood of discovering them.

"Cancer risk factors" are not causes of cancer but conditions that statistically increase your chances of developing it. Risk factors call for regular examinations; and, where possible, you should eliminate the extra risk entirely.

Risk factors for cervical cancer include sexual intercourse at an early age or with many partners. Celibate women, such as nuns, rarely contract cervical cancer; and the available evidence suggests that cervical cancer is sexually transmitted.

When a precancerous condition, cervical dysplasia or carcinoma *in situ,* is present and has been detected by the Pap test, it may be treated in various ways, depending on many individual factors. Surgical treatment may be by knife, cautery, freezing, or laser beam; less commonly the cells may be removed by total hysterectomy. Once actual cancer develops, it is treated by combinations of surgery and radiation or sometimes by drugs.

New equipment for seeing the female genital interior: the colposcope, an instrument that gives a direct view, up to sixteen times magnified, of the vaginal interior and opening of the cervix. Gynecologists take special training in use of the colposcope; and it is being used with increasing success here and abroad.

At the Columbia-Presbyterian Medical Center in New York, Ralph M. Richart, M.D., and Richard U. Levine, M.D., combine colposcopy and cryotherapy, or surgery by freezing, to eliminate vaginal and cervical precancer conditions. Said Dr. Richart: "This combination makes it possible to treat as many as 90 percent of vaginal and cervical precancerous conditions in the physician's office instead of the hospital. In the remaining 10 percent, the abnormal tissue may have moved up the cervical canal, and these cases must be treated by conization, a surgical procedure formerly used mainly to remove tissue for diagnosis. Now, we use conization for treatment as well; this means women can avoid hysterectomies for precancerous conditions."

New and gaining in gynecologic practice: the carbon-dioxide laser beam, a procedure that's highly controllable by the surgeon, almost painless for the patient, and avoids endangering nearby tissues. "With the laser, we have excellent control of the depth we go in destroying abnormal tissue," said Dr. Levine. "We can laser the diseased surface away, and we can do it as an office procedure, usually in several office visits." Laser treatment can help avoid surgical removal of large segments of the vagina and vulva that have precancerous changes through more precise eradication of diseased tissues.

Though treatment is highly successful, lifetime medical followup is a rule after removal of any precancerous condition, by surgery, heat, cold, or laser.

*Endometrial cancer: needed, early warning.* Cancer of the uterus lining, or endometrium, is a threat mainly to older women and was the cause of more than three thousand U.S. deaths last year.

Where deaths from cervical cancer have dropped by half during the past two generations, those from endometrial cancer have not. The Pap test cannot dependably detect the start of cancer inside the uterus, because the swab cannot reach inside for the sample that may contain cancer cells. This is why many gynecologists urge women of menopausal age and beyond to have regular tests for abnormal endometrial cells. Medical science is working hard to develop easier, faster, more comfortable, and less expensive endometrial tests that can reach all women who risk endometrial cancer—just as the routine cervical Pap test has done so well for millions of women in the childbearing-age group.

Among the ways to get cell samples that can be examined to rule out or to detect cancer in the endometrium are: biopsy, surgically removing a tiny piece of tissue; D and C (for dilation and curettage), where materials scraped off the lining are examined for cancer cells; suction curettage, where material vacuumed out of the uterus is similarly examined; and a recent development, a cell sampler especially designed for endometrial tests. Such a device has been developed under the direction of John H. Isaacs, M.D., a clinical professor at Loyola University of Chicago-Stritch School of Medicine and chairman of St. Francis Hospital's obstetrics and gynecology departments in Evanston, Illinois.

The device is known as the Curity Isaacs Endometrial Cell Sampler, can be used by the physician during a routine pelvic examination, doesn't require any anesthetic or dilating of the cervical canal. It should not be used when pregnancy is suspected, or on women with clotting disorders or acute pelvic inflammatory disease.

Ivan I. Langley, M.D., a practicing obstetrician and gynecologist in Portland, Oregon, has used the cell sampler in a study of some three hundred patients, some of whom have had their third endometrial checkup. "No patient has refused to have the procedure repeated," he said, as evidence that the sampling is not too uncomfortable to bear. In Dr. Langley's study, the cell sampler was highly accurate; in every case where abnormal cells were found, either cancer or a precancerous condition was confirmed and treated.

Cell testing is intended to find cancers before they give any signal of their presence. Also, possible symptoms must be looked for and followed up immediately. In endometrial cancer, the major first symptom is unexpected bleeding. *Any* bleeding after menopause—except induced periods during estrogen treatment—must be reported to your doctor without delay.

Here are nine conditions believed to be risk factors for endometrial cancer: • Your age, if it's about fifty or more. • High blood

## MENSTRUAL PAIN

*(Continued from page 211)*

cause of primary dysmenorrhea was unknown, though theories and notions about it came and went. Often as not, the woman with menstrual cramps was held somewhat to blame for her problem, and words like "female weakness" abounded. Bad posture, physical sluggishness, and neurotic attitudes also were cited as causes of cramps. These theories now are largely abandoned.

In the past, it was also thought that women who suffered from cramps had defective functioning, or something wrong with the ovulatory cycle. On the contrary, said James R. Dingfelder, M.D., associate professor of obstetrics and gynecology at the University of North Carolina School of Medicine: "Practically without exception, it takes a perfectly normal menstrual cycle to grow enough endometrial lining to produce painful menstruation."

*It's not in your head.* Dr. Dingfelder said: "Dysmenorrhea from psychiatric causes is indeed rare in clinical practice. There's no doubt that recurring pain can affect one's attitude toward menstruation. This does not mean the attitude causes the pain, but quite the contrary. The fact that hypnosis has been used against menstrual cramps does not prove a psychic cause, either. Hypnosis can also relieve arthritis pain. Finally, the fact that the Pill has brought almost universal relief of cramps points toward bodily, not mental, causes."

Cramps can be sharp spasms or a steady, dull ache. They can start as early as two days before a period and can last through the period, but usually relent once full menstrual flow is established.

What happens, explained Dr. Dingfelder, is that the uterus is contracting too fast and too hard, develops ischemia, or constricted blood circulation, and produces pain like any overworked muscle. It works too hard, doctors now believe, because of overstimulation by prostaglandin, a potent substance secreted by the uterine lining. The nausea some women experience may also be a side effect of too much prostaglandin.

Medicines able to inhibit the body's production of prostaglandin should relieve the pain of cramps. Aspirin is one such inhibitor. More potent inhibitors now being prescribed by doctors for severe cramps include indomethacin, ibuprofen, flufenamic acid, and mefenamic acid.

*Old-time remedies still give relief:* Perfectly valid time-honored treatments for cramps include bed rest, a shot of whiskey, moist heat applications on the abdomen, and pain-relieving medicines. Laminaria tents —small sticks of sterile seaweed inserted in the cervical canal by a physician—work by absorbing fluid, swelling, and gently dilating the opening. Used during the menstrual period, often repeated for several successive periods, they are successful for some dysmenorrhea patients, not for others.

Taking diuretics and restricting salt often are helpful to women who have excessive water retention in body tissues during the ovulation cycle. Besides relieving the puffy ankles and body, the swollen breasts and generally heavy feeling, losing the excess body water sometimes eases menstrual cramps, said Dr. Dingfelder.

The ancient advice that having a baby will cure the monthly cramps is generally true, though of no special cheer to the younger woman or the busy career woman who isn't planning to bear young just yet. *For some, the pill brought a menstrual boon.* By serendipity, the advent of the Pill meant the end of dysmenorrhea for thousands of cramps sufferers, and influenced many doctors to prescribe oral contracep-

pressure • Diabetes • Overweight • Estrogen treatment. Several studies link estrogen replacement with increased rates of endometrial cancer. Some gynecologists say they can modify this risk by giving estrogen in interrupted cycles, adding progesterone, and regularly testing for abnormal endometrial cells. • Irregular ovulation. Women in their twenties, thirties, and forties who do not ovulate regularly may have irregular menstrual periods and prolonged estrogen stimulation, believed to add risk. • Long, heavy bleeding during the menopause. • No pregnancies. Women who have never given birth have higher rates of endometrial cancer.

If one, two, or many of these factors are facts of your life, it may be that regular endometrial screening is for you. Check with your gynecologist.

*Ovarian cancer: far to go in prevention, detection.* While it's the rarest form of gynecologic cancer, ovarian malignancy also is the most serious. It's difficult to detect while it's in early and most conquerable states. It has the highest mortality rate. Cancer specialists are battling ovarian cancers with a multi-weapon approach—surgery, radiation, chemotherapy or drugs, and immunotherapy, which mobilizes the body's own defenses.

Most cases of ovarian cancer are in women between the ages of fifty and fifty-nine, medical statistics show. The major risk factor is ovarian cancer among close relatives. Incidence of this disease is higher in women who have never married, somewhat higher in women who have not been pregnant, higher in breast-cancer patients.

Said Neil B. Rosenshein, M.D., assistant professor of gynecology and obstetrics at Johns Hopkins Medical Institutions in Baltimore: "The only way we can improve the statistics for ovarian cancer is by a combination of surgery, radiation, chemotherapy, and immunotherapy, tailored to the needs of the individual patient." ▽

## HYSTERECTOMY

*(Continued from page 211)*

cians and Gynecologists (ACOG) does *not* recommend hysterectomy for the primary purpose of sterilization or prevention of possible future disease. Many women who have had hysterectomies are happy and relieved, unburdened of worry about uterine problems; but some women suffer from depression connected with loss of the uterus and may need help by medication, psychotherapy, and emotional support.

What's certain: hysterectomy is major surgery, always carries some risks. If it's medically recommended for you, ask questions, settle all doubts, find out why. Seek other doctors' opinions. Ask about any alternative treatment approaches for the condition you have.

Find out about the various kinds of hysterectomies. Some procedures leave in place the cervix and a stump of the uterus; some leave the ovaries and tubes; others remove both, along with the entire uterus; still others remove the upper portion of the vagina along with cervix and uterus. Ask your physician to explain the type of surgery proposed and why it should be done. Ask whether the operation is to be done through the vagina or by abdominal incision. And ask about estrogen replacement, often indicated for premenopause-age women whose ovaries are removed in the hysterectomy operation.

A patient-information booklet on hysterectomy is available from ACOG. Write The American College of Obstetricians and Gynecologists, Resource Center, One East Wacker Drive, Chicago, Illinois 60601. ▽

## FERTILITY CONTROL

*(Continued from page 210)*

premenopausal women is almost exclusively an illness of cigarette smokers," the Boston study reported.

Use of the Pill is associated with a small increased danger of blood clots in the veins, which can strike lungs or brain. This risk can be minimized by using Pills with low amounts of estrogen, said Dr. Ory. Other increased risks of the Pill: gallbladder disease and benign tumors.

On the other hand, the Pill actually appears to protect takers from some problems, said Dr. Ory. For example, women using oral contraceptives are only one-quarter as likely to develop breast lumps as are nonusers, only one-fourteenth as likely to develop ovarian cysts, only two-thirds as likely to develop iron-deficiency anemia.

And from England comes word that the Royal College of General Practitioners finds oral contraceptives protect users from developing rheumatoid arthritis.

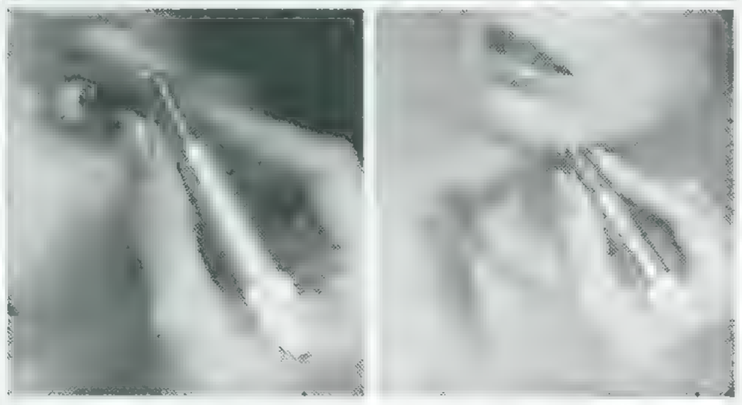
One contraceptive risk occurs when the device fails. The risk of spontaneous septic abortion has been found significantly increased in IUD wearers. If you get pregnant while using an IUD, have the IUD removed. That was the message from the American College of Obstetrics and Gynecology and the Food and Drug Administration in mid-1974. When women and their doctors across the nation were alerted, IUD-connected deaths from septic abortion ceased abruptly. ▽

tives specifically to treat menstrual cramps. How does the Pill work to relieve cramps? Two ways. It stops ovulation, so the lining of the uterus, which sloughs off to produce the menstrual flow, is thinner, causes lighter bleeding. This, in turn, interferes with the production of prostaglandin, so contractions of the uterus are not so vigorous.

For many women, intrauterine devices, or IUD's, set off increased cramping, very heavy menstrual bleeding, and prolonged periods. Quite possibly, clinical researchers theorized, the IUD stimulated the production of prostaglandin. The recently introduced progesterone-releasing IUD's offer a solution. Progesterone, a contraceptive hormone, acts to suppress prostaglandin in the same way the Pill does.

*Secondary dysmenorrhea: see your doctor.* Secondary dysmenorrhea, caused by disease, a physical abnormality, or of some other origin, is much less common but may be serious. Any menstrual pain or disturbance that happens unexpectedly and well after menarche needs to be medically investigated. For example, dysmenorrhea in older women may be a warning of endometriosis or adenomyosis, in which uterine-lining tissue is growing out of place. These conditions do require treatment. Sometimes, oral contraceptives are given to help suppress symptoms; sometimes, surgery is necessary. ▽



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# VAGINAL INFECTIONS

*(Continued from page 211)*

*Monilia* or candidiasis, most of it *Candida albicans;* and a bacterial infection, *Hemophilus vaginalis.*

*Trichomonas,* said to be the most widespread of sexually transmitted diseases, affects as many as two and one half million people in the United States. This protozoan parasite, a tiny primitive animal, is found in both the genital and urinary tracts, and in both men and women. The good news is that it can be destroyed by a drug, metronidazole (Flagyl). The cautionary note is that this potent drug, has known side effects and is feared as a possible cancer-causer. Recent followups of many people treated with the drug as far back as 1960, however, found no increases in cancer.

Leonard J. Cibley, M.D., assistant clinical professor of obstetrics and gynecology at Boston University School of Medicine, pointed out that it's the woman who has the symptoms of itching, burning, and discharge; her male partner seldom does. The problem, then, is to persuade the patient's bed partner, or partners, to be checked and treated in order to avoid reinfecting her or passing on the disease.

Sometimes, sad to say, the woman bears not only the miseries of the disease but the blame for it. When a wife gets a "trich" attack, many a husband takes it as proof that she's been having other sex partners. Not necessarily so. Said Dr. Cibley: "*Trichomonas* probably can stay dormant for twenty years or more, until something triggers it. It can be harbored not only in the vagina but in the urinary and intestinal tracts."

In the past, *Trichomonas* has been tricky to diagnose. Sometimes it causes only urinary symptoms. Dr. Cibley believes a tremendous number of cystitis cases have been caused by undetected *Trichomonas.* A physician cannot diagnose *T. vaginalis* with certainty merely by 'eyeballing.' Neither can the Pap test be relied upon for *Trichomonas.* It will be inaccurate in close to 50 percent of the cases."

How does the physician identify *Trichomonas* for certain? "The only real way to tell is called a wet smear. A sample of fluid is taken from the back or side wall of the vagina, put in a drop of salt solution, and examined under a microscope."

When a Pap test comes back "abnormal," one's first thought is of cancer of the cervix. "Too often, the patient is whipped into the hospital for a cone biopsy of her cervix," said Dr. Cibley: a practice to be deplored. *Trichomonas* is a leading cause of abnormal Pap smears. When it is, it's necessary to clear up the infection and then to retest for cancer, to be sure a malignancy is not being masked by *Trichomonas.*

"*Trichomonas* does not cause cancer, but it's found in cancer patients about four or five times more often than the average, probably because it thrives better in the tissue conditions cancer causes."

Can't *Trichomonas* be treated by local medication, such as cream, foam, or suppository? "No," said Dr. Cibley. "The vagina has hundreds of meters of surface area in tiny folds. The protozoan can hide in these crevices and is almost impossible to eradicate by treating the surface tissues. And remember, the organism is in the bladder and urethra, too. The only way to get at it is from the inside, with a drug that works through the circulation."

What's involved in metronidazole treatment: Standard dosage is one 250-milligram pill three times daily for seven days. But in clinical trials around the world, single two-gram doses, or a dose divided into two days, are being used and are reported successful. Advantages of the short dosage: Any side-effect reactions are shortened. These may include unpleasant stomach symptoms, headache, and a sharp, metallic taste in the mouth. Most important: do not drink anything alcoholic during metronidazole treatment. The drug is chemically similar to disulfiram, or Antabuse, and is capable of making one miserably ill when alcohol is taken.

*Hemophilus vaginalis,* a bacterial infection, may produce a grey or yellow, sometimes bloody discharge. Doctors treat this infection with antibiotics, either oral or locally applied. In cases of vaginitis, more than one type of infection may be present at the same time, and the doctor may treat them at the same time or separately.

Candidal organisms, though they can lodge almost anywhere in the body and are causes of other, severe diseases, are common causes of vaginal infection. About 20 percent of vaginitis cases are caused by *Candida,* said Dr. Cibley. Most prominent member of this yeast-like family is *Candida albicans.*

*Candida* or *Monila* symptoms can include genital swelling and redness, yellow or white plaques and patches, discharge, severe itching especially at night, burning sensations at urination or during sexual intercourse. Men, too, get and transmit *Candida* infections and may have either itching and inflammation or no symptoms at all.

*Candida* organisms are about us much of the time, waiting to pounce when one is ill, run-down or taking antibiotic or steroid medication, said Dr. Cibley. Infection usually spreads from the mouth or rectum, often is sexually transmitted, but can be spread by other means.

Dr. Cibley suggests precautions against *Candida* infections, especially after the disease has occurred and has been treated: • A lifelong toilet habit: wipe from north to south, away from the vagina. This avoids fecal contamination. • Avoid garments with airtight crotches. Use cotton underwear or clothing that allows air circulation. • Keep your diet low in starch and sugars. Although no scientific studies have been done to prove it, Dr. Cibley believes reducing sugar intake may be helpful in preventing recurrences in the chronic *Candida* sufferer.

Dr. Cibley warns patients and doctors alike against using any drugs that are supposed to treat all forms of vaginitis including *Candida, Trichomonas,* and *Hemophilus.* Instead, he urges a definitive diagnosis of each infectious episode, and treatment of each type of infection found.

Treatment for *Candida* in women includes oral and vaginal tablets and vaginal creams containing the drugs clotrimazole, nystatin, and miconazole nitrate. Men are treated with nystatin or miconazole creams to be used before and after intercourse. And, for people with *Candida* lurking throughout the gastrointestinal tract, physicians may prescribe oral medication and a medicated mouthwash of an anti-fungal agent called potassium sorbate. ▽

# ESTROGEN NEWS

*(Continued from page 211)*

1977, required warning brochures for patients to be dispensed with all prescribed replacement estrogens.

Other studies denied any increased risk of endometrial cancer with estrogen replacement. Among them, one by Alvan R. Feinstein, M.D., a noted Yale University epidemiologist, and internist Ralph I. Horwitz, M.D., also at Yale. Their study found virtually no difference between estrogen-takers and nontakers in terms of the uterine cancer.

Most recently, a research team headed by Charles B. Hammond, M.D., associate professor of obstetrics and gynecology at Duke University, reported on more than six hundred women with clinically low estrogen levels, half of them having taken estrogen replacements for at least five years, the others having taken no estrogen at all.

Estrogen users, besides being relieved of menopausal symptoms, were in better condition, had less heart and blood-vessel disease, fewer stomach and intestinal problems, less high blood pressure, tension, and anxiety. They also suffered fewer bone fractures from osteoporosis, or menopausal bone-thinning.

Estrogen alone, the Duke study found, increased the risk of uterine cancer to almost four times that of nonusers; but when estrogen was combined with progesterone for part of the twenty-five-day dosage cycle, the cancer risk receded to that of those who were nontakers.

More news on estrogen replacement: Of the three main types of natural estrogen, estrone ($E_1$), estradiol ($E_2$), and estriol ($E_3$), there's evidence that $E_3$ actually protects against both breast cancer and endometrial cancer. At the University of Nebraska Medical Center in Omaha, Henry M. Lemon, M.D., demonstrated breast-cancer prevention by estriol in experimental rats. And in Augusta, Georgia, clinical trials have been conducted with estriol in women with severe menopausal symptoms. Robert B. Greenblatt, M.D., chief of endocrinology at the Medical College of Georgia, with colleagues Vassilios A. Tzingounis, M.D., and M. Feridun Aksu, M.D., found a hefty dosage of eight milligrams of $E_3$ daily gave definite relief of symptoms, improved vaginal and cervical surface tissues, and did not cause endometrial surface thickening with unscheduled bleeding, which are recognized trouble signals. Estriol, said the Georgia researchers in *The Journal of the American Medical Association,* should be included among menopausal treatments.

At the University of Oregon Health Sciences Center in Portland, Ivan I. Langley, M.D., associate clinical professor of obstetrics and gynecology, declared estrogen replacement "a necessity if women want to remain physically active after the menopause." But he believes women on replacement estrogen should be examined twice a year, and a tissue sample of endometrial cells taken for microscopic analysis. ▽

# HAIR DYES

*(Continued from page 199)*

ciety, agrees with Dr. Hammond's basic approach and indicates that the specific 2,4-DAA tests, started when he was still at NCI, were not all they should have been. The NCI and its advisers, he says, are in nearly unanimous agreement that animal tests are inadequate for spotting weak carcinogens and predicting what they will do in man. "On the other hand," Dr. Rauscher adds, "they are the best thing we have right now." One big job, he stresses, is to improve testing techniques—and this is work on which Dr. Hammond and others are engaged.

The beautician study, Dr. Rauscher notes, does indicate that "if hair dyes are carcinogenic in people, they are very, very weak." But to assert with full assurance that they are non-carcinogenic, he says, would mean following about 100,000 people for fifty years or so—and even then you can never really prove that there is no risk.

Can the hypothetical cancer risk of 2,4-DAA be given some kind of mathematical measurement? As usual in this field, estimates differ quite a lot, but even among government statisticians the figures are very low. An outside scientific consulting firm, Clement Associates, figured out the risk odds of regular use—on the basis of the industry's latest figures for absorption, and on the assumption that the controversial animal tests were valid. Separate estimates were made for black, brown, and blond dyes, as they have different concentrations of 2,4-DAA: 1.5 percent for black; 0.1 for brown; 0.01 for blond. Two different methods of statistical analysis were used. Here are the results:

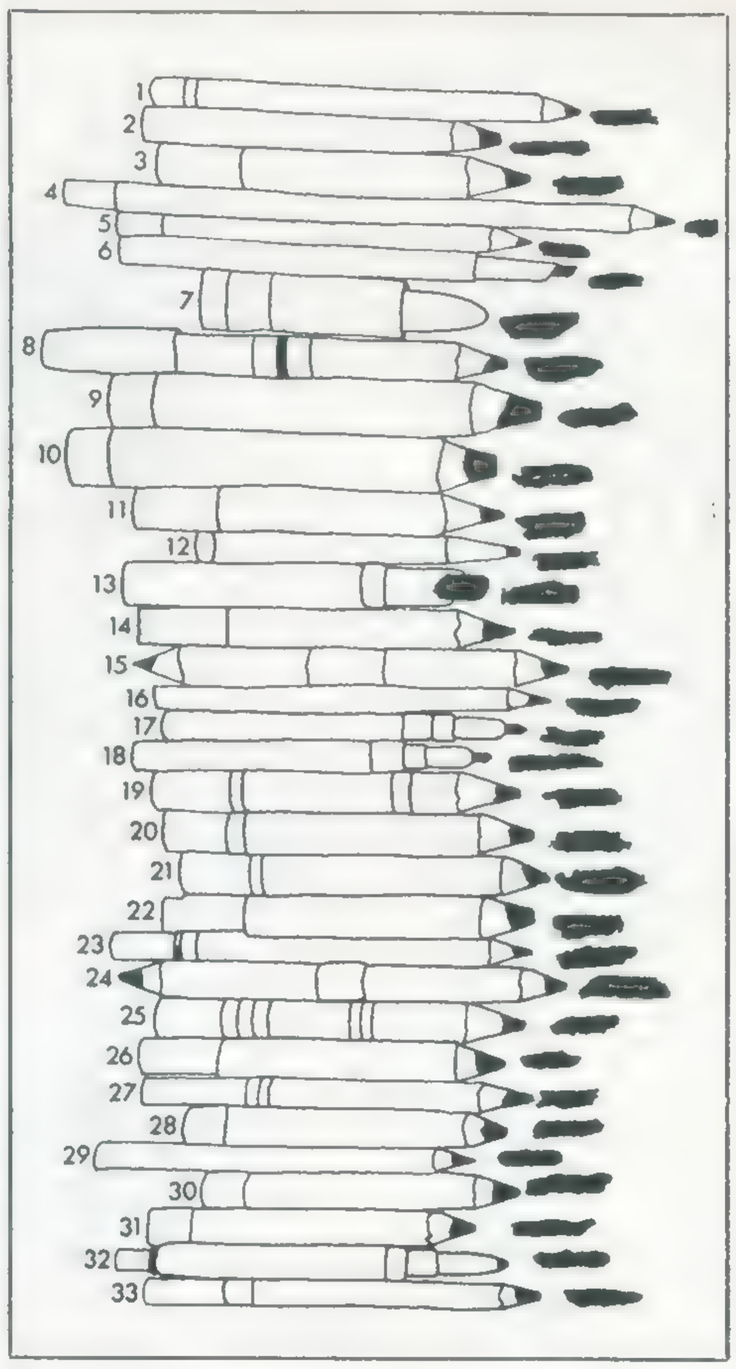
- **Black Dyes**—The cancer risk per year came out 1 in 35,000,000,000 with method A; 1 in 16,000,000 with method B.
- **Brown Dyes**—The yearly risk was 1 in 91,000,000,000,000 with method A; 1 in 240,000,000 with method B.
- **Blond Dyes**—The yearly risk was 1 in 2,000,000,000,000,000,000, with method A; 1 in 2,400,000,000 with method B.

Franz J. Ingelfinger, M.D., editor-emeritus of *The New England Journal of Medicine* and one of the most distinguished medical figures in this country, decries the rampant "cancerphobia" brought about by warnings of cancer hazards that turn out to be ill-founded. There is a deplorable tendency to lump together known genuine dangers and remote hypothetical risks. Every effort should be made to distinguish between them—and then simply to "weigh benefits against possible hazards," as Dr. Hammond suggests, in deciding what we wish to do.

EDITOR'S NOTE: *As we go to press, hearings on 2,4-DAA have been concluded and an FDA ruling is expected by the time this issue appears.*

# COLOR—PENCILS

*(Continued from page 197)*




Here's a fast rundown on all the different kinds of pencils that are going to make this fall so colorful—for eyes, lips, cheeks, the works! Starting at the top: (1) Georgette Klinger's Silver and Slate Eye Pencil. . . . (2) Calvin Klein's Heather Eye Color Pencil. . . . (3) Olive Gold Eye Colouring Pencil from Les Fantastiques, Christian Dior's new collection. . . . (4) Lancôme's new Le Crayon-Khôl in Black Coffee for the eyes. . . . (5) Stendhal's Eye Crayon in Coraline Irise. . . . (6) Revlon's Automatic Color-Up Stick for Lips in Pink. . . . (7) The Sheer Shadow for eyes in Shy Rose from Helena Rubinstein. . . . (8) 'Ultima' II Bronze Shadow/Liner Smudgestick. . . . (9) Color-Up Cheek Stick in Caramel from Charles of the Ritz. . . . (10) Estée Lauder's Tawny Apple Cheek Coloring Stick. . . . (11) An iridescent orchid Color Stick, #3, from Stagelight. . . . (12) Blue eye pencil from Diane Von Furstenberg's collection of Makeup Pencils. . . . (13) Pumpkin Lip & Cheek Sheer Stick from Germaine Monteil's collection of Regime Pencils. . . . (14) Evermond's Temperella Multi-Use Pencil in Aztec Gold. . . . (15) Orlane's Violet/Mauve Designer Eye Pencil. . . . (16) Soft Slate/Shimmering Aqua—one of Redken's pH Plus Eyebrow/Shader Pencils. . . . (17) Frances Denney's Lip Liner in Rose. . . . (18) Aziza's Soft Black eyeliner. . . (19) An Olive Kohl Eye Pencil from Mary Quant. . . . (20) Elizabeth Arden's Great Color Creative Coloring Pencil in Cardinal for the lips. . . . (21) Champagne Glacé, one of Payot's Le Gigantique Eye Coloring Pencils. . . . (22) Flame-Glo Soft Lips in Plum Creme. . . . (23) Halston's Scarlet Lip Pencil. . . . (24) Iced Plum/Country Burgundy. Estée Lauder's Eye Color Stick. . . . (25) Silvermine—one of Shiseido's Fashion Stick Eyeshadows from their new Gleaming Treasures Collection. . . . (26) Nude, a new Glemby European Beauty Stick for eyes and cheeks. . . . (27) One of Madeleine Mono's Dual-Tip Crayons from her Indian Eyes, Part II collection—in Midnight/Blue Shine. . . . (28) Avon's Orange Sherbet Colorstick for Lips. . . . (29) A new Almost Black Eye-Shading Pencil from Clinique. . . . (30) Maybelline Eye Color Styler-Pencil in China Blue Frost. . . . (31) A Gentle Undereye Cover Pencil from Coty. . . . (32) Fashion Fair's Black Brow Pencil. . . . (33) And—with a case that becomes a hand-long holder—Lancaster's Contour des Lèvres in Rouge.

# GENITAL TRACT: TIPS

*(Continued from page 211)*

the CSC will be on the market within the year. A separate version, the ZMCS for zinc-medicated collagen sponge, contains mild zinc medication, appears in its present experimental stage to be effective for inhibiting genital herpes.

**Birth control the "natural" way:** Can a sexually active—and presumably fertile—woman avoid pregnancy when she wants to without using any contraceptive supplies or devices at all? Certainly. What's required: Accurate observation of one's own cyclic workings, such as temperature and changes in the cervical mucus. Also required: abstinence from sexual intercourse during the fertile part of the cycle, about a week to ten days each month.

For the highest effectiveness in no-contraceptive birth control, many women combine the established methods. The traditional "rhythm" method involves keeping a calendar chart of menstrual periods for at least a year, to find the length of cycles and as a check for abstinence during the ovulatory period between menstrual periods. Body-temperature records will show a tiny drop in temperature at ovulation, followed by a rise that lasts until just before menstruation. Finally, careful observation of vaginal discharge will show increases in mucus secretion during the fertile parts of the month. According to this method, one is "safe," or infertile, from four days past the peak mucus flow until the menstrual period starts. But the period itself may not be safe, because mucus discharge could begin then and be masked by menstrual flow.

"Write and Read," at right, directs you to sources of more information on this and other methods of contraception.

### WRITE AND READ

*Your gynecologist can give you:* "For Your Information . . . Vaginitis" prepared by Ortho Pharmaceutical Corporation. "Understanding Your Vaginal Discharge" by Lindsay R. Curtis, M.D., prepared by G.D. Searle & Co.

*Write Vogue Information Service, 350 Madison Avenue, New York, NY 10017* for these reprints from *The Female Patient:* "Q&A About Dysmenorrhea" by James R. Dingfelder, M.D. "Q&A About Candida Infections" by Leonard J. Cibley, M.D.

*Write Consumer Information Center, Dept. 692-F, Pueblo, CO 81009* for government-based charts on effectiveness, advantages, side effects of the major contraceptive methods: "Contraception: Comparing the Options" (FDA 78-3609), prepared by the Food and Drug Administration.

*Write Kate Alexander, New York Fertility Research Foundation, 123 East 89th Street, New York, NY 10028:* "Pathway to Parenthood" by Wayne H. Decker, M.D. and Albert Decker, M.D., produced by Serono Laboratories of Boston. Information and guidance on overcoming infertility.

*Write Human Life and Natural Family Planning Foundation, Suite 305, 1511 K Street, N.W., Washington, DC 20005* for general information on noncontraceptive birth control, local referrals if you wish.

*Buy at your bookstore:* "Our Bodies, Ourselves" by the Boston Women's Health Collective (Simon and Schuster). Revised and expanded second edition on physical woman, her structure, functions, feelings.

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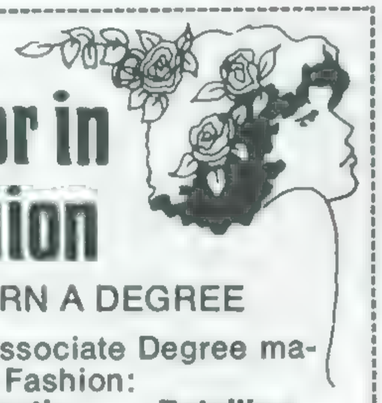
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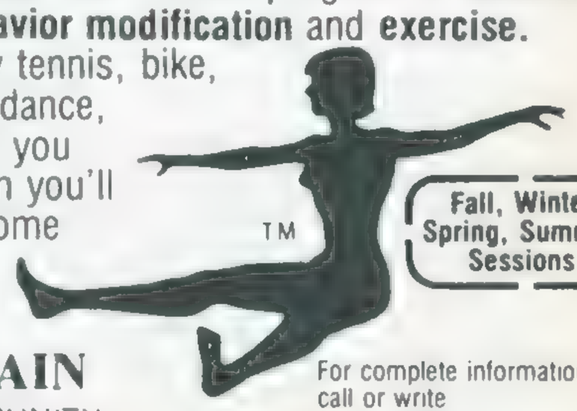
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# FASHION INFORMATION

**Page 62:** *Above:* Clothes, Lee Wright for G. B. Pedrini. **Page 72:** Earrings, Marsha Breslow for A&M Breslow. **Page 112:** White Line Fila shorts, $25, top, $18. Tennis & Company, NYC; South Shore Ski & Sport, Cedarhurst, NY; Ski Haus, Little Silver, NJ; Coddington Harrington, San Francisco; Nordstrom. Red Lion Products wristband. Towel by Fieldcrest. **Page 148:** Geoffrey Beene beret. Pin, Mary Valentine, at Henri Bendel. **Page 150:** 14k-gold earrings by Beth Moskowitz. Henri Bendel; Duncan's, San Francisco. Belt, to order, Western House, 6 rue Rude, 75116 Paris, France. Bracelets by Marsha Breslow for A&M Breslow. Bonwit Teller; Jacobson's. **Page 151:** Beth Moskowitz earrings (page 150). Western House belt (page 150). Gloves by Bowman Trading. Capezio in the Village, NYC. **Page 152:** Earrings, Marsha Breslow for A&M Breslow. Bonwit Teller. Bag by Bob Lee for Hunting World, NYC. Belt, The Leather Man, NYC. Boots, Ferragamo, NYC. **Page 153:** Necklace as a bracelet, Kai Yin Lo at Kruger Gallery, NYC. **Page 154:** Geoffrey Beene for Jewel Case muffler. Bloomingdale's; I. Magnin. Boots, Geoffrey Beene. **Page 155:** Earrings, Susan Sung at Sung Designs. Basile scarf, Bergdorf Goodman. Belt, Anne Klein for Calderon, Saks Fifth Avenue. Aris-Isotoner gloves. **Page 156:** Mary McFadden sweater. About $750. Late Sept., Martha; Neiman-Marcus. 22k-gold-dipped earrings by Mary McFadden. About $140. Henri Bendel; Martha, Palm Beach and Bal Harbour; Balliet's. Bonwillum Designs gold-leafed wood cuff with stones. About $250. Saks Fifth Avenue; Higbee's; I. Magnin. **Page 157:** Belt, Ralph Lauren. Bloomingdale's; Marshall Field. Ralph Lauren boots.**Page 158:** Ralph Lauren glasses. Earrings by Esther Gallant. To order, Henri Bendel. Scileppi cuffs. Bloomingdale's; Jones & Jones, Baltimore; Bullock's, Century City. **Page 159:** Choker by Sherry de Leon for Geoffrey Beene. Ashanti, NYC. Geoffrey Beene shoes. Delman at Bergdorf Goodman. **Page 160:** Ralph Lauren belt. Boots, Moya Bowler for Mignani. Bloomingdale's; Joseph Magnin. **Page 161:** Stickpin by Richard Charles Glassen. Bonwit Teller. Omega watch. Belt, Western House, Paris (page 150). **Page 162:** Cathy & Marsha for Catherine Stein earrings, Bergdorf Goodman. Bracelets, Belle McIntyre & Vesla Frank. Bonwit Teller; Sakowitz. Oscar de la Renta for Accessory Street belt, Saks Fifth Avenue. Julianelli boots. **Page 163:** Julianelli boots. **Page 164:** *Above left:* Omega Watch. . . . *Below left:* Mulberry Company belt. Lord & Taylor; Robinson's, California. Omega Watch. Bag, Judy Lawrence for Conchiglia. Geoffrey Beene for Jewel Case muffler. Pin, Ted Muehling for Artwear. . . . *Right:* Scileppi bracelets, at Bloomingdale's. **Page 165:** *Above:* Earrings, Dennis Higgins for Artwear. Bracelet, Ted Muehling for Artwear. Belt, see information page 164. . . . *Below:* Pin, Red Cobra by Frank Giordano. Bag, Barbara Bolan for Bolan Two. At Bloomingdale's. Calvin Klein shoes, at Bamberger's. **Page 166:** Earrings, Cathy & Marsha for Catherine Stein. "Underwear" sweater by Bill Kaiserman for Rafael. Belt by Morris Moskowitz. Frangeul bangles. Jenny B. Goode, NYC. Boots by Garolini. I. Miller. **Page 167:** Gianni Versace belt. Altman's. Wrist band, The Pleasure Chest, NYC. Boots, Calvin Klein. **Page 168:** Tie, Marieluisa Stern for Stigi Jewelry. Belt By Ruza for Elegant. **Page 169:** Gloria Sachs raccoon scarf. Belle McIntyre & Vesla Frank bracelets. Hanes tights. Shoes, Andrew Geller. Bonwit Teller; Robinson's, California. **Page 170:** All accessories, Christian Dior. **Page 171:** Valentino accessories. **Page 172:** Jewelry by Basile. Shoes, Guido Pasquali. **Page 173:** All accessories, Givenchy. **Page 194:** Hat, Stephen Burrows for Madcaps. Saks Fifth Avenue; Trevi, Pittsburgh. Turnout, Stephen Burrows for Pat Tennant. Bobby Breslau kidskin muffler. More Estée Lauder penciling—Candied Peach Cheek Coloring Stick on the cheek over Beige Light Country Mist Liquid Makeup. . . . The iridescent pencils, from a set of twelve Black Beauties by Fallen Angel. **Page 198:** Bill Kaiserman for Rafael mohair/nylon shirt, about $205 and vest, about $249. Bloomingdale's; I. Magnin. Napier earrings. Altman's; M.M. Cohn, Little Rock, AR; Hudson's. Pin, Kenneth Jay Lane. Bergdorf Goodman; Grace's, Nashville; Hudson's; Robinson's, California. All Payot's Pencil-work—Gris Eyebrow Pencil feathering the brow; Mauve Cendré Kajal Eye Pencil on the browbone; Brun Eyeliner Pencil lining the entire eye inside the lashes; Roseâtre and Jolie Pêche Le Gigantique Lip and Cheek Pencils on cheek; Prune Perfect Lipliner Pencil on lips. **Pages 200-201: 1.** Avant-Garde Optics. $45. Russ Opticians, NYC; Cunningham Optical, Fort Wayne, IN; Harris Optical Galleries, Kansas City, MO; Standard Optical, Phoenix, AZ. **2.** Christian Dior Eyewear. $35. Cohen's Fashion Optical, NYC. **3.** Pierre Cardin Eyewear by Eyewear Designs. $50. At professional eyecare centers. **4.** The Lens and Eye, NYC. $30. **5.** Colors in Optics, Ltd. $25. Neiman-Marcus. **6.** Polaroid. $10. Macy's, NYC. **7.** Neostyle Importers of California. $95. H.L. Purdy, NYC **8.** Interoptic Eyewear $35. Cohen's Fashion Optical, NYC. **9.** Sutain. $14, Bloomingdale's. **10.** Ray-Ban Black Sterling Sunglasses. $30. At fine department and sporting goods stores. Also at professional eyecare centers. **11.** $40. A.R. Trapp, NYC. ALL PRICES APPROXIMATE. **Page 202:** Ralph Lauren cashmere dress, about $382. Wool cardigan, about $144. Mid-Sept., Saks Fifth Avenue; Jordan Marsh, Omni; Hudson's; Balliet's; Bullock's, Westwood. Bracelet, Ann Peerce for Kruger Gallery. Ralph Lauren belt and socks. Shoes, Ralph Lauren, at Shce-Inn, Manhasset, NY. **Pages 204-205: 1.** Antron/Lycra bra, brief. Bloomingdale's; Jacobson's; Robinson's, California. **2.** Polyester chiffon slip. Late Aug., Henri Bendel; Eleanor Keeshan, Los Angeles. **3.** Panty stockings, Bergdorf Goodman; Robinson's, California. Fernando Sanchez Satin de Lys bra, $22. Andrew Geller sandals. Bonwit Teller; Garfinckel's. **4.** Slip of polyester satin. Sept., Altman's; L.S. Ayres. Mario Valentino sandals. **5.** Bra and bikini, nylon. Bonwit Teller; Jordan Marsh, Florida. **6.** Camisole, slip. Late Aug., Bergdorf Goodman; Hudson's. Joan and David Couture sandals. Ann Taylor. **7.** Antron/spandex bra, brief. Late Aug., Lord & Taylor; Halle's. **8.** Polyester satin bra. Lord & Taylor. **9.** Nylon bra, nylon/cotton bikini. At Saks Fifth Avenue. **10.** Polyester chiffon chemise, Satin de Lys bikini. Late Aug., Bloomingdale's; I. Magnin. **11.** Nylon/spandex/cotton bra. Saks Fifth Avenue; Pampered Lady, Miami; I. Magnin. **12.** Nylon/Lycra bra with nylon lace and Kodel polyester fiber-filled cups. Lord & Taylor, NYC; L.S. Ayres; Famous-Barr. **13.** Nylon/Lycra briefer. Bloomingdale's; Nordstrom. **14.** Nylon/Lycra briefer. Late Aug., Lord & Taylor; Carson Pirie Scott; Bullock's. **15.** Antron/spandex bra, brief. Bonwit Teller; Hudson's; Balliet's. **16.** At Jackie Rogers, NYC. **17.** Antron/Lycra bra, Bonwit Teller. Antron/Lycra brief, Stix, Baer & Fuller. **Pages 206-207: 1.** Boa, $2500, at Ben Kahn at Cartier; Handmoor, Chicago; Swanson's on the Plaza. Halston Originals leather jacket, $350. Halston Boutiques; Bergdorf Goodman; Charles Sumner; Lillie Rubin-South & West. **2.** Bracelets, $16 each. Macy's, NYC; Pogue's; Bullock's. **3.** Scarf, $50. at Bergdorf Goodman; Garfinckel's; Nordstrom. Rectangular pin, Kenneth Jay Lane, Bonwit Teller; Woolf Brothers. Round and pear-shape pins, Joseph Mazer. Bonwit Teller; L.S. Ayres. Ralph Lauren jacket. **4.** Choker, $90, at Elizabeth Arden Salons; Giorgio; I. Magnin. **5.** Belt, $1800, at Saks Fifth Avenue. Kenneth Jay Lane bracelets, $33 each, at Bonwit Teller. Silk chiffon top over camisole and velvet pants, $700 by Oscar de la Renta. Sept., Saks Fifth Avenue; Kaufmann's; Hudson's; I. Magnin. **6.** Pearl studs, 3 for $130. At Mikimoto, NYC. Dress, Stephen Burrows for Pat Tennant. **7.** Belt, $55, at Henri Bendel. Okinawa bracelet at Henri Bendel. **8.** Cadoro Jewels belt, $170, at Martha. **9.** Bag, $330, at Roberta di Camerino Boutiques, NYC, Palm Beach, Houston. Levi's Juniors jeans. **10.** Belt by Yves Saint Laurent, $60. Elizabeth Arden Salons; Montaldo's. Joseph Mazer bracelet at Lord & Taylor. Basile shearling vest, $675, at Bergdorf Goodman. Bill Kaiserman for Rafael leather jeans, $362. Sept., at Bloomingdale's. **11.** Earrings, $6, at Abraham and Straus. **12.** Richard Assatly Ltd. Additions belt, $30, at Stanley Korshak; Neiman-Marcus. **13.** Pin, $35. Bergdorf Goodman; Marshall Field; Balliet's. ALL PRICES APPROXIMATE. **Pages 208-209: 1.** Bag by Lanvin for Paristyle. $38. Lord & Taylor; Kreeger's, New Orleans; Bullock's. Joseph Mazer. bracelet. $24. Bergdorf Goodman; L.S. Ayres; Sakowitz. Shirt by Calvin Klein. **2.** Belt, Mulberry Company, $50. Bloomingdale's; Hattie; Neiman-Marcus; Bullocks Wil-

*(Continued on page 266)*

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# FASHION INFORMATION

*(Continued from page 265)*

shire. Ralph Lauren cotton flannel dress, $140, cotton coat, $190. Mid-Sept., Lord & Taylor; Hudson's. **3.** Belt, Yves Saint Laurent. $40. Saint Laurent Rive Gauche Boutique Femme, NYC; Country Club Fashions. **4.** Ralph Lauren belt. $240. Saks Fifth Avenue; Dayton's; Swanson's on the Plaza; Neiman-Marcus; I. Magnin. Necklace, Bulgari-Danaos, Ltd. Ring, Barry Kieselstein-Cord. Jacket and pants, Ralph Lauren. Beautiful Bryans tights. Vittorio Ricci shoes. **5.** Bag, Judy Lawrence for Conchiglia. $330. I. Miller. Issey Miyake cotton flannel shirt, $145. Dianne B., NYC. Pin by Ugo Correani for Gianni Versace. To order, Henri Bendel. Belt, to order, L.L. Bean, Freeport, ME 04033. Corum watch, (see 10.) Levi's cotton corduroy jeans. **6.** Echo Scarfs. $20. Bonwit Teller; Nan Duskin; Neusteters; Bullock's. **7.** Angelo Tarlazzi scarf. $100. Bergdorf Goodman; Ultimo; Neiman-Marcus; Lina Lee, Beverly Hills. Leather jacket, Bill Kaiserman for Rafael, $475. Louis, Boston; Alandales, LA. Corum watch. Bracelet, Ciner Fashion Jewelry, $60. Bergdorf Goodman. Belt, Coach Leatherware, $30. Roots, Summit, NJ; L.S. Ayres; Bullock's. **8.** Calvin Klein silk charmeuse shirt (Y. Nishida), $190. Bloomingdale's; Hudson's; Famous-Barr; I. Magnin; Frederick & Nelson. Calvin Klein sash, $39. Bloomingdale's; Nan Duskin; Swanson's on the Plaza; Lou Lattimore. **9.** Ralph Lauren tie, $70. Lord & Taylor; Marshall Field. **10.** Corum watch, $3,950. Tourneau, NYC; Balogh Jewelers, Coral Gables, FL; Tivol Jewels, Kansas City; Jewels of Caesar's Palace, Las Vegas; Laykin et Cie at I. Magnin. Watch band, $3. Miller's Harness Co., NYC. **11.** Pin by Kenneth Jay Lane, $30. Elizabeth Arden Salons; Hudson's; Woolf Brothers; Bullock's. Shirt, Bill Kaiserman for Rafael. ALL PRICES APPROXIMATE. **Page 212:** All Yves Saint Laurent accessories. **Page 213:** Chloè sandals. **Page 214:** Belt by Okinawa. Henri Bendel. **Page 215:** Fur fling, Ungaro. Okinawa bracelet. Aris-Isotoner gloves. **Page 216:** Maud Frizon boots. **Page 217:** Elliot Gant muffler. Boots by Maud Frizon. **Page 218:** Muffler and boots, Issey Miyake. **Page 219:** All accessories by Sonia Rykiel. **Page 220:** Calvin Klein tie. **Page 221:** Aventurine earrings. Muffler, Viola Sylbert for Alixandre. Vacher belt. Bullock's. Rolex watch. **Pages 236-237:** *Left to Right:* Wool jacket $70, and shirt $55. Sept., Barney's, NYC; Jordan Marsh, Florida; Saint Crispin, Kansas City, MO. . . . Wool jacket (Anglo), $200; cotton corduroy pants (Crompton), $97. . . . Calvin Klein jacket, pants and sweater. . . . Cesarani Limited wool jacket, $155, at Barney's NYC; Mark Shale, Chicago; Guy Livingston, Costa Mesa, CA. . . . Wool jacket, $285; cotton corduroy pants, $60. Sept., at Saks Fifth Avenue; Dimensions, Philadelphia; The Polo Stores of California; Jerry Magnin, Beverly Hills; Wilkes Bashford, San Francisco. . . . Jhane Barnes jacket and pant. . . Wool jacket, Sept, $175; cotton pants, $65. Barney's, NYC; Britches of Georgetown, Washington, DC; Neiman-Marcus; Jerry Magnin; Wilkes Bashford. . . . Wool jacket, Oct., $210; Shetland wool sweater, $30; polyester/cotton pants, $25. Brooks Brothers. ALL PRICES APPROXIMATE. **Pages 238-239:** Left to Right: Overcoat, $300. Linen shirt, $50, and wool knit tie, $10. Saks Fifth Avenue, NYC; Godchaux's. . . . Jacket, sweater, and skirt by Calvin Klein. . . . Wool flannel suit, $400, cotton shirt, silk tie, and suspenders. All, Oct. at Paul Stuart, NYC. . . . Wool flannel suit, $425. Sept., Bloomingdale's; Dimensions, Philadelphia; Brittany, Chicago. Cotton shirt, $35, and silk tie, $23, both Sept., Bloomingdale's; Muse's, Atlanta; Brittany; Bullocks Wilshire. . . . Wool flannel suit, $325, cotton shirt, $25, and silk tie, $13. At Brooks Brothers, NYC. . . . Jacket and pants by Bill Kaiserman for Rafael. . . . For Calvin Klein, see page 248. ALL PRICES APPROXIMATE. **Pages 240-241:** *Left to Right:* Lee Wright for G.B. Pedrini, wool cardigan, $70; alpaca/wool pullover, $60; cotton corduroy pants, $45. Sept., Barney's, NYC; The OGGI Shop at Louis, Boston; Garfinckel's; Jerry Magnin, Beverly Hills; Butch Blum, Seattle. . . . Cardigan, $160, at Bonwit Teller. Cotton shirt, $53, and silk tie, $28, Polo by Ralph Lauren. Sept., at Bloomingdale's; Dimensions, Philadelphia; Perkins Shearer, Denver. Wool pants, $85, Polo by Ralph Lauren. Sept., Bloomingdale's; Dimensions; Brittany, Chicago. . . . André Oliver sweater, Anne Klein pants. . . . Sweater, Sept., $55; cotton pants, $65. Barney's, NYC; Britches of Georgetown, Washington, DC; Neiman-Marcus; Perkins Shearer. Sweater also at The Berkley Shop at Louis, Boston. . . . Wool vest, $140, Sept., at Bloomingdale's; Brittany; Jerry Magnin. Cotton shirt, $55, Sept., The Polo Shops at Bloomingdale's; Brittany; Neiman-Marcus. Wool pants, $100, Sept., at Bloomingdale's; Jerry Magnin. . . . Wool sweater, $215. Charivari for Men, NYC; Mark Shale, Chicago; Jerry Magnin; Bullocks Wilshire. Wool pants, $90. Bonwit Teller; The Designers, White Flint Mall; Holland Ltd., San Antonio; Jerry Magnin. . . . Avanzara by Adrienne Vittadini. . . . Wool sweater, $80; linen shirt, $50; cotton corduroy pants, $40. Bloomingdale's; Wanamaker's; Levy Brothers, Louisville, KY; Outrigger, Atlanta; Hudson's; Briar Shop, Denver; Robinson's, California. . . . Wool sweater, $125; cotton corduroy pants, $65. Sept., at Perkins Shearer; The Polo Stores of California. Shoes, both pages, Sperry Top-Sider by Uniroyal, Inc. ALL PRICES APPROXIMATE. **Page 242:** Wool/alpaca coat, Bill Kaiserman for Rafael, $465. Dimensions, Philadelphia. Tie by Marc Allan for Botany 500 Ties. **Page 243:** Bill Kaiserman for Rafael cotton corduroy suit, $300. Perkins Shearer, Denver; Mike Bain, LA; Jerry Magnin, Beverly Hills. Tie, Marc Allan for Botany 500 Ties. Shoes, Sperry Top-Sider by Uniroyal, Inc. **Page 244:** Vest, $400; cotton shirt, $58; jeans, $38. Sept., at Saks Fifth Avenue; Brittany, Chicago; Perkins Shearer, Denver; The Polo Stores of California. Wool knit tie, Marc Allan for Botany 500. ALL PRICES APPROXIMATE. **Page 247:** Bill Kaiserman for Rafael. Wool coat, $375. Charivari for Men, NYC; Jerry Magnin, Beverly Hills. Wool knit sweater, $215. Charivari for Men, NYC; Mark Shale, Chicago; Jerry Magnin; Bullocks Wilshire. Tie by Marc Allan for Botany 500 Ties. ALL PRICES APPROXIMATE. **Page 248:** Calvin Klein. Wool cardigan, $90; cotton/polyester raincoat, $165; lambswool tie, $12.50; wool pants, $65. Saks Fifth Avenue; Philip Wolfe Haberdashery, Providence, RI; Ivey's, Charlotte, NC; Rich's; Godchaux's Jacobson's. Shoes by Cole-Haan. Vigevano, NYC. ALL PRICES APPROXIMATE. **Page 249:** Polo by Ralph Lauren. Wool/alpaca coat, $570. Sept., Bloomingdale's; Dimensions, Philadelphia; Brittany, Chicago. Wool flannel suit, $425. Sept., Bloomingdale's; Dimensions, Philadelphia; Harry Jacobson, Cleveland; Brittany, Chicago. Cotton shirt, $35. Silk tie, $22.50. Sept., Bloomingdale's; Muse's Atlanta; Brittany, Chicago; Bullocks Wilshire. ALL PRICES APPROXIMATE.

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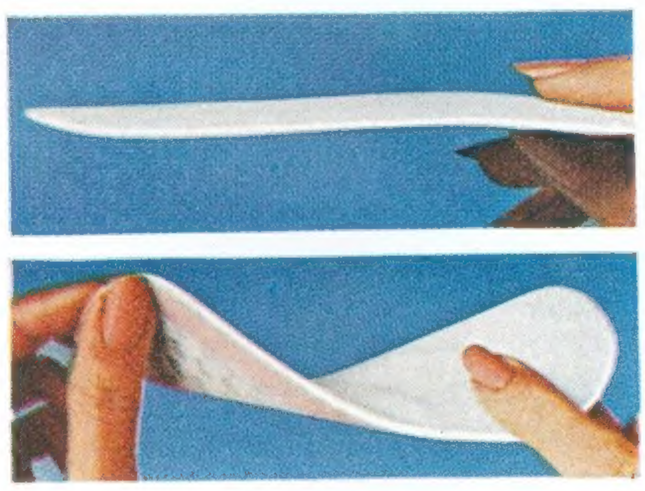
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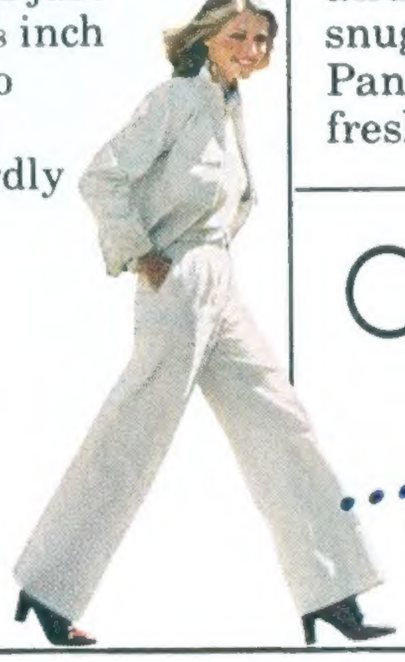
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